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SINGING CLASS CIRCULAR.

VOLS. XVII. AND XVIII.

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MUSIC
WITH
SECULAR WORDS,
FROM
VOLS. XVII. AND XVIII.
OF
THE MUSICAL TIMES.

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Parting and Meeting.

(VOLKSLIED OF MENDELSSOHN.)

Translated from the German by NATALIA MACFARREN.

Arranged for a choir by HENRY LESLIE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

Poco sostenuto.

TREBLE.

ALTO.

TENOR
(eve. lower).

BASS.

ACCOMP.

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in-deed, By

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in - deed, By

1. The heav'n-ly coun-cil hath de creed To try us, if we love in - deed, By

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in - deed, By
Poco sostenuto.

dim. *cres* *cen* *do*.
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

dim. *cres* *cen* *do*.
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

dim. *cres* *cen* *do*.
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

dim. *cres* *cen* *do*.
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

dim. *pp* *cres* *cen* *do*.
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter-ly with

morendo. *ppp*
sor - row fraught, As part - ing, as part - ing, yes, part - ing!
pp *morendo.* *ppp*

morendo. *ppp*
sor - row fraught, As part - ing, as part - ing, yes, part - ing!
pp *morendo.* *ppp*

morendo. *ppp*
sor - row fraught, As part - ing, as part - ing, yes, part - ing!
pp *morendo.* *ppp*

f *p* *pp* *morendo.* *ppp*

PARTING AND MEETING.

THIRTY-NINE AND RELENTLESS.

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

dim. *cres* *cen* *do.*

- ware then, be - ware then. Thou'l see the flow'r that bloom'd at dawn, Ere night is closing

dim. *cres* *cen* *do.*

- ware then, be - ware then. Thou'l see the flow'r that bloom'd at dawn, Ere night is closing

dim. *cres* *cen* *do.*

- ware then, be - ware then. Thou'l see the flow'r that bloom'd at dawn, Ere night is closing

dim. *pp* *cres* *cen* *do.*

- ware then, be - ware then. Thou'l see the flow'r that bloom'd at dawn, Ere night is closing

dim. *pp* *cres* *cen* *do.*

morendo. *ppp*

dead and gone, Pre - pare then, pre - pare then, pre - pare . . . then!

pp *morendo.* *ppp*

dead and gone, Pre - pare then, pre - pare . . . then, pre - pare . . . then!

pp *morendo.* *ppp*

dead and gone, Pre - pare then, pre - pare then, pre - pare . . . then!

p *pp* *morendo.* *ppp*

PARTING AND MEETING.

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine
 3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine
 3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine
 3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

dim. *pp* *cres* - - *cen* - - *do*.
 on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'l
dim. *pp* *cres* - - *cen* - - *do*.
 on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'l
dim. *pp* *cres* - - *cen* - - *do*.
 on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'l
dim. *pp* *cres* - - *cen* - - *do*.
 sigh in vain, So lone - ly, so lone - ly, so lone - - ly!
 sigh in vain, So lone - ly, so lone - ly, so lone - - ly!
 sigh in vain, So lone - ly, so lone - ly, so lone - - ly!
 sigh in vain, So lone - ly, so lone - ly, so lone - - ly!

PARTING AND MEETING.

4. But I would have thee hear a - right, would have thee hear, yes.

4. But I would have thee hear a - right, would have thee hear, yes.

4. But I would have thee hear a - right, would have thee hear, yes.

4. But I would have thee hear a - right, would have thee hear, yes.

cres. cen do.

hear a - right; When part - ing rends the heart in twain, 'Tis then we say: We

cres. cen do.

hear a - right; When part - ing rends the heart in twain, 'Tis then we say: We

cres. cen do.

hear a - right; When part - ing rends the heart in twain, 'Tis then we say: We

cres. cen do.

hear a - right; When part - ing rends the heart in twain, 'Tis then we say: We

cres. f

morendo. pp ppp

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

morendo. pp ppp

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

p morendo. pp ppp

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

morendo. pp ppp

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

f

p morendo. pp ppp

Also published in Novello's Tonic Sol-fa Series, No. 514, price 1d.

The fairest Flower.

SERENADE FOR FOUR VOICES.

The Words written by J. F. WALLER, LL.D.

Composed by Sir ROBERT P. STEWART.

London : NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) ; also in New York.

Allegro moderato.

SOPRANO. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

ALTO. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

TENOR (8ve. lower). The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

BASS. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

Allegro moderato.

PIANO. $d = 104.$

dew, like balm Weighs down the flow'rs, the flow'rs in sleep, And sweet and calm the

dew, like balm Weighs down the flow'rs in sleep, . And sweet and calm the

dew, like balm Weighs down the flow'rs in sleep, . And sweet and calm the

dew, like balm Weighs down . . . the flow'rs in sleep, And sweet and calm . . . the

dew, like balm Weighs down the flow'rs in sleep, But why should sleep my mistress keep With - in her si - lent

dew, like balm Weighs down the flow'rs in sleep, But why should sleep my mistress keep With - in her si - lent

dew, like balm Weighs down the flow'rs in sleep, With - in her si - lent

(5)

THE FAIREST FLOWER.

ff

bow'r; Shine forth, and be my love for me, Of all the fair - est flow'r, of
dim.

bow'r; Shine forth, and be my love for me, Of all the fair - est flow'r, of
dim.

bow'r; Shine forth, and be my love for me, Of all the fair - est flow'r, of
dim.

bow'r; Shine forth, and be my love for me, Of all the fair - est flow'r, of
dim.

p

all the fair-est flow'r. *rall.*

all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
rall.

all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
rall.

all the fair-est flow'r, Shine forth, and be the fair - est flow'r.
rall.

sf

p

2. There is no light in heav'n to-night, Save what the stars do make; If
p

2. There is no light in heav'n to-night, Save what the stars do make; If
p

2. There is no light in heav'n to-night, Save what the stars do make; If
p

2. There is no light in heav'n to-night, Save what the stars do make; If
p

THE FAIREST FLOWER.

thou wilt rise and ope thine eyes,'Twill seem . . . like morn-ing's break, If
 thou wilt rise and ope thine eyes,'Twill seem like morn-ing's break, . . . If
 thou wilt rise and ope thine eyes,'Twill seem like morn-ing's break, . . . If thou wilt
 thou wilt rise and ope thine eyes,'Twill seem . . . like morn-ing's break, If thou wilt

thou wilt rise and ope thine eyes,'Twill seem like morning's break. The blithe-some lark shall
 thou wilt rise and ope thine eyes,'Twill seem like morning's break. The blithe-some lark shall
 rise and ope thine eyes,'Twill seem like morning's break. The blithe-some lark shall
 rise, . . . and ope thine eyes,'Twill seem like morning's break. . . .

think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 . . . Hath vanish'd from the skies, And fill the air with ca - rols

THE FAIREST FLOWER.

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with a forte dynamic, followed by a dim. (diminuendo) instruction. The third staff begins with a piano dynamic (p). The lyrics describe a scene where a person greets a lady's eyes and fills the air with carols. The music features various dynamics including cresc. (crescendo), rit. (ritardando), ff (fortissimo), and ff (fortissimo). The score concludes with a final rit. (ritardando) instruction.

rare, To greet my la - dy's eyes, . . . to greet my la - dy's eyes, . . .

rare, To greet my la - dy's eyes, . . . to greet my la - dy's eyes, And fill the air with

rare, To greet my la - dy's eyes, . . . to greet my la - dy's eyes, And fill the

rare, To greet my la - dy's eyes, . . . to greet my la - dy's eyes, And fill the air with

and fill the air with ca - rols rare, To

ca - rols rare To greet my la - dy's eyes, and fill the air with

air with ca - rols rare, and fill the air with ca - rols rare, To

ca - rols rare, To greet my la - dy's eyes,

greet my la - dy's eyes, to greet my la - dy's eyes.

ca - rols rare, to greet my la - dy's eyes.

greet my la - dy's eyes, to greet my la - dy's eyes.

to greet my la - dy's eyes.

Also published in Novello's Tonic Sol-fa Series, No. 91, price 1d.

Ye little birds that sit and sing.

BALLET.

Words by THOMAS HEYWOOD (1615).

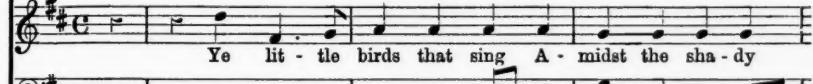
Music by RICHARD MANN.

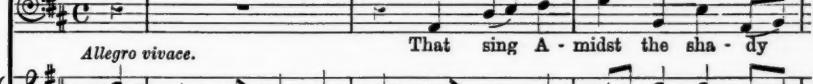
London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro vivace.

TREBLE. 

ALTO. 

TENOR.
Soprano (lower). 

BASS. 

ACCOMP. 

$\text{♩} = 126$



YE LITTLE BIRDS THAT SIT AND SING.

Sing ... pret-ty birds, pret-ty birds she may not lower, Ah

Go ... pret-ty birds, Sing pret-ty birds she may not lower, Ah

may not lower; Go pret-ty birds, Sing pret-ty birds she may not lower, Ah

may not lower; Go pret-ty birds, Sing pret-ty birds she may not lower,

me! me-thinks I see her frown, Ah me! me-thinks I see her frown; Ye

me! me-thinks I see her frown, Ah me! me-thinks I see her frown;

me! me-thinks I see her frown,

Ah me! Ah me! me-thinks I see her frown;

pret-ty wan-tons war - ble, Ye pret-ty wantons war - ble.

Ye wan tons war - ble, Ye wantons war - ble.

Ye wan-tions war - ble, Ye pret-ty, pret-ty wantons war - ble.

Ye pret-ty wantons war - ble.

YE LITTLE BIRDS THAT SIT AND SING.

Go tell her through your chirp - ing bills, As you by me are
 Go tell her through your bills, As you by me are
 Go tell her through your bills, As you by me are
 Go tell As you by me are

bid - den; To her is on - ly known my love, Which from the world is
 bid - den; To her is on - ly known my love, Which from the world is
 bid - den; To her is on - ly known my love, Which from the world is
 bid - den; is on - ly known my love, Which from the world is

hid - den, Go pret - ty birds and tell her so,
 hid - den, Go pret - ty birds and tell her so,
 hid - den, Go pret - ty birds and tell her so, See that your notes strain
 hid - den, See that your notes strain

YE LITTLE BIRDS THAT SIT AND SING.

See . . . that your notes, your notes strain not too low, For
 Go . . . pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low,

still me-thinks I see her frown, For still me-thinks I see her frown; Ye
 still me-thinks I see her frown, For still me-thinks I see her frown;
 still me-thinks I see her frown,
 For still, for still me-thinks I see her frown;

pret-ty wan-tons war - ble, Ye pret-ty wantons war - - ble.
 Ye wan tons war - ble, Ye wantons war - - ble.
 Ye wan-tons war - ble, Ye pret-ty, pret-ty wantons war - - ble.
 Ye pret-ty wantons war - - ble.

YE LITTLE BIRDS THAT SIT AND SING.

Oh fly, make haste! see, see she falls In - to a pret - ty
 Oh fly, make haste! she falls in - to a pret - ty
 Oh fly, make haste! she falls in - to a pret - ty
 She falls in - to a pret - ty

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
 slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
 slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may
 slum - ber; a - bout her ro - sy bed That, wak - ing, she may

won - - der. Sing to her, 'tis her lo - ver true,
 won - - der. Sing to her, 'tis her lo - ver true,
 won - - der. Sing to her, 'tis her lo - ver true, That send - eth love by
 won - der. That send - eth love by

YE LITTLE BIRDS THAT SIT AND SING.

That . . . sendeth, send - eth love by you and you; And
 Her . . . lo-ver true, That send - eth love by you and you; And
 you and you; Her lo - ver true, That send - eth love by you and you; And
 you and you; Her lo - ver true, That send - eth love by you and you;

when you hear her kind re - ply, And when you hear her kind re - ply, Re -
 when you hear her kind re - ply, And when you hear her kind re - ply,
 when you hear her kind re - ply,
 And when, and when you hear her kind re - ply,

ral - len - tan - do.
 - turn with pleasant war - blings, Re - turn with pleasant war - blings.
 ral - len - tan - do.
 Re - turn with war - blings, With pleasant war - blings.
 ral - len - tan - do.
 Re - turn with war - blings, Re - turn, re - turn with pleasant war - blings.
 ral - len - tan - do.
 Re - turn with pleasant war - blings.
 ral - len - tan - do.

Parting and Meeting.

The English words written and adapted
by the Rev. J. TROUTBECK, M.A.

CHORAL SONG.

ROBERT SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Slow.

TREBLE.

ALTO.

TENOR (Soprano lower).

BASS.

PIANO.

Slow. p dol.

♩ = 66.

Chorus parts: It is ordain'd, by God's de -
It is ordain'd, by God's de -

Solo part: - cree, That love must yield, tho' strong it be, To part ing, to part ing, to part ing. A - las! of
- cree, That love must yield, tho' strong it be, To part ing. A - las! of
- cree, That love must yield, tho' strong it be, To part ing. A - las! of
- cree, That love must yield, tho' strong it be, To part ing. A - las! of

Chorus parts: this world's grievous things, The bosom nought so sore - ly wrings, As parting, as parting, as part -
this world's grievous things, The bosom nought so sore - ly wrings, As part -
this world's grievous things, The bosom nought so sore - ly wrings, As part -
this world's grievous things, The bosom nought so sore - ly wrings, As part -

PARTING AND MEETING.

SOLO.

- ing ! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save : Be-think thee: Thy
SOLO.
- ing ! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save : Be-think thee: Thy
SOLO.
- ing ! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save : Be-think thee: Thy
SOLO.
- ing ! The ten - der flow'r af - fec - tion gave Thou would'st from dying time - ly save : Be-think thee:

CHORUS.

cres.

rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
cres.

rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
cres.

rose that in the morning blooms, Will droop and fade ere evening comes: Bethink thee, bethink
CHORUS.
cres.

Will droop and fade ere evening comes: Bethink thee, be-think

pp
cres.

SOLO.
CHORUS.

thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
SOLO.
CHORUS.

thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
SOLO.
CHORUS.

thee, Will droop and fade ere even - ing comes, will droop and fade ere even - ing comes.
SOLO.
CHORUS.

p
p

PARTING AND MEETING.

PARTING AND MEETING.

CHORUS.

SOLO.

A lone one, a lone one! Now can't thou read my mean-ing
CHORUS. cres. Solo.

CHORUS. *cres.* Solo.

A lone one, a lone one! Now can't thou read my mean-ing
cres. SOLO.

cres. SOLO.

hold - est dear be - reft; A lone one, a lone one! Now can'st thou read my mean - ing
cres. SOLO.

cres. SOLO.

hold - est dear be - reft; A lone one, a lone one! Now can't thou read my mean - ing

ANSWER **ANSWER** **ANSWER**

CHORUS.

Solo.

CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,
CHORUS. SOLO. CHORUS. ritard.

CHORUS. SOLO. CHORUS. *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry.
CHORUS. SOLO. CHORUS. ritard.

CHORUS. **SOLO.** **CHORUS.** *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry,
CHORUS. SOLO. CHORUS. ritard.

CHORUS. SOLO. **CHORUS.** *ritard.*

plain, yea, read it plain: When men must part, in joy or pain, With hope they cry, retard.

ritard.

pp Adagio.

"We meet a-gain, we meet a-gain!"

A musical score page showing two measures of music. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The first measure starts with a bass clef, followed by a sharp sign, a double bar line, and a repeat sign. The second measure starts with a bass clef, followed by a double bar line, and a repeat sign. The notes are eighth notes, and the dynamic is 'pp' (pianissimo).

"We meet a - gain, we meet a - gain!"

—
—

The Instrumental Accompaniments, 2 Flutes, 2 Oboes, 2 Clarionets, 2 Bassoons, and 2 Horns, may be had in MS. from the Publishers.

The Owl.
PART-SONG.

Words by ALFRED TENNYSON.

REFUGIATEE TO HENRY LESLIE.

Music by E. SILAS.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirto.

TREBLE. When cats run home and light is come, And dew is cold up -

ALTO. When cats run home and light is come, And dew is cold up -

TENOR (8ve. lower). When cats run home and light is come, And dew is cold up -

BASS. When cats run home and light is come, And dew is cold up -

PIANO.

- on the ground, And the far-off stream is dumb, is dumb, And the

- on the ground, And the far-off stream is dumb, is dumb, And the

- on the ground, And the far-off stream is dumb, is dumb, And the

- on the ground, And the far-off stream is dumb, is dumb, And the

whir-ring sail goes round, . . . And the whirring sail goes round, A - lone, and

whir-ring sail goes round, . . . And the whirring sail goes round, A - lone, and

whir - ring sail goes round, And the whir-ring sail goes round, A - lone, and

whir - ring sail goes round, . . . And the whir-ring sail goes round, A - lone, and

Also published in Novello's Topic Sol-fa Series, No. 13, price 1d.

THE OWL.

The musical score consists of three staves of music in common time, key signature of one flat. The vocal parts are in soprano, alto, and bass. The piano accompaniment is in the bass clef staff.

Staff 1 (Soprano):

- Measure 1: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 2: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 3: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 4: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 5: "sits, in the bel-fry sits,"
- Measure 6: "sits, in the bel-fry sits,"
- Measure 7: "sits, in the bel-fry sits,"
- Measure 8: "sits, The white owl, the white owl in the bel-fry sits, The white"
- Measure 9: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 10: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 11: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 12: "owl, the white owl in the bel-fry sits. When mer-ry milk-maids"

Staff 2 (Alto):

- Measure 1: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 2: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 3: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 4: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 5: "sits, in the bel-fry sits,"
- Measure 6: "sits, in the bel-fry sits,"
- Measure 7: "sits, in the bel-fry sits,"
- Measure 8: "sits, The white owl, the white owl in the bel-fry sits, The white"
- Measure 9: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 10: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 11: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 12: "owl, the white owl in the bel-fry sits. When mer-ry milk-maids"

Staff 3 (Bass):

- Measure 1: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 2: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 3: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 4: "warm-ing his five wits, The white owl.. in the bel-fry"
- Measure 5: "sits, in the bel-fry sits,"
- Measure 6: "sits, in the bel-fry sits,"
- Measure 7: "sits, in the bel-fry sits,"
- Measure 8: "sits, The white owl, the white owl in the bel-fry sits, The white"
- Measure 9: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 10: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 11: "in the bel-fry sits. When mer-ry milk-maids"
- Measure 12: "owl, the white owl in the bel-fry sits. When mer-ry milk-maids"

Piano Accompaniment:

- Measure 1: dynamic ff, bass notes
- Measure 2: dynamic pp, bass notes
- Measure 3: dynamic ff, bass notes
- Measure 4: dynamic pp, bass notes
- Measure 5: dynamic pp, bass notes
- Measure 6: dynamic pp, bass notes
- Measure 7: dynamic pp, bass notes
- Measure 8: dynamic pp, bass notes
- Measure 9: dynamic pp, bass notes
- Measure 10: dynamic pp, bass notes
- Measure 11: dynamic pp, bass notes
- Measure 12: dynamic pp, bass notes

Performance Instructions:

- "rall." (rallentando) over measures 9-10
- "a tempo." (tempo) over measures 10-11
- "rall." (rallentando) over measures 11-12
- "p a tempo." (pianissimo, a tempo) over measures 12-13

THE OWL.

click the latch, And rare - ly smells the new-mown hay, And the cock . . . hath

click the latch, And rare - ly smells the new-mown hay, And the cock . . . hath

click the latch, And rare - ly smells the new-mown hay, And the cock . . . hath

click the latch, And rare - ly smells the new-mown hay, And the cock . . . hath

click the latch, And rare - ly smells the new-mown hay, And the cock . . . hath

sempre ff

sung be -neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his

sung be -neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his

sung be -neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his

sung be -neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his

sempre ff

sung be -neath the hatch Twice or thrice his roun - de - lay, Twice or thrice his

sempre ff

roun - de -lay, Twice or thrice his roun - de -lay, Twice or thrice his roun - de -lay, A -

roun - de -lay, Twice or thrice his roun - de -lay, Twice or thrice his roun - de -lay, A -

lay, Twice or thrice his roun - de -lay, . . . A -

lay, Twice or thrice his roun - de -lay, . . . A -

THE OWL.

lone,.. and warm-ing his five wits, The white owl ..
 lone,.. and warm-ing his five wits, The white owl ..
 lone,.. and warm-ing his five wits, The white owl ..
 lone,.. and warm-ing his five wits, The white owl ..
 in the bel - fry sits, in the bel - fry sits,
 in the bel - fry sits, in the bel - fry sits,
 in the bel - fry sits, in the bel - fry sits,
 in the bel - fry sits, The white owl, the white owl in the bel - fry sits, The white
 in the bel - fry .. sits.
 in the bel - fry sits.
 owl, the white owl .. in the bel - fry sits.
 rall.

Soldiers' Lobe.

FOUR-PART SONG FOR MEN'S VOICES.

F. KÜCKEN.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Con anima.

ALTO
(Soprano lower).

1st TENOR
(Soprano lower).

2nd TENOR
(Soprano lower).

BASS.

PIANO.
ad lib.

$\text{♩} = 100$

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

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1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

Con anima.

sf * *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms.
steal - ing, Per - haps to bid the last fare - well. *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

sf *p* *pp*

* These three bars are usually sung as though written thus :—

poco rit.

un poco lento.

drum resounds to arms, to arms, *Dzz* - rub dub dub, *Dzz* - rub dub dub, *Dz* - *r*, *de*.

Also published in Novello's Tonic Sol-fa Series, No. 516, price 1d.

SOLDIERS' LOVE.

X

SOLO *con espress.*

Dear - est maid, now fare . . . thee
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
 - well, Dear - est maid, now fare . . . thee
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -
 - rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

SOLDIERS' LOVE.

TUTTI. *f* *fp poco riten.* TUTTI. *a tempo.*

well, Dear-est maid, now fare thee well, now fare .. thee well, Dear-est maid, now fare thee
fp poco riten. *a tempo.*

- rum, Dear-est maid, now fare thee well, now fare thee well. Dear-est maid, now fare thee
fp poco riten. *a tempo.*

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee
fp poco riten. *a tempo.*

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee
f *fp poco riten.* *f a tempo.*

Solo. *ritard.* Tutti. *f*

<> well, . . . now fare . . . thee well, fare-well, fare - well. . .
ritard.

fp well, fare thee well, fare-well, fare - well. . .
ritard.

fp well, fare thee well, fare-well, fare - well. . .
ritard.

fp well, fare thee well, fare-well, fare - well. . .
p ritard. *f*

SOLDIERS' LOVE.



3. While un - disturb'd all o - thers are sleep - ing, Her bright eyesthro' the case-ment are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's



3. While un - disturb'd all o - thers are sleep - ing, Her bright eyesthro' the case-ment are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's



3. While un - disturb'd all o - thers are sleep - ing, Her bright eyesthro' the case-ment are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's



3. While un - disturb'd all o - thers are sleep - ing, Her bright eyesthro' the casement are
4. Fare-well, dear maid, and cease thy weep - ing, We all are here in Hea - ven's



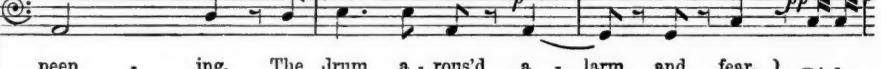
peep - ing, The drum a - rous'd a - larm and fear.
keep - ing, The sol - dier's bride will true re - main.



peep - ing, The drum a - rous'd a - larm and fear. } Di-de-
keep - ing, The sol - dier's bride will true re - main. } Di-de-
sf - un poco lento.



peep - ing, The drum a - rous'd a - larm and fear. } Di-de-
keep - ing, The sol - dier's bride will true re - main. } Di-de-
sf - un poco lento.



peep - ing, The drum a - rous'd a - larm and fear. } Di-de-
keep - ing, The sol - dier's bride will true re - main. } Di-de-

Dal Segno.



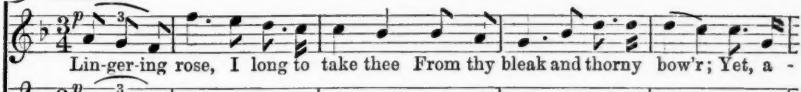
The Last Wild Rose.

Written by GEORGE MACFARREN.

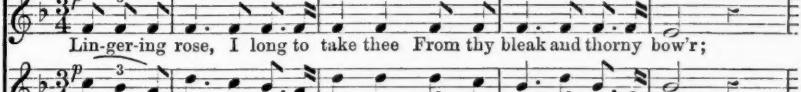
Composed by G. A. MACFARREN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

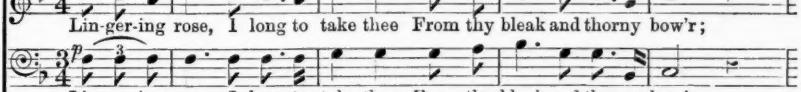
Andante.

TREBLE. 

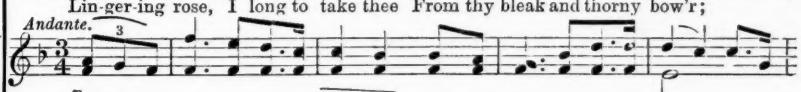
Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r; Yet, a -

ALTO. 

Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

TENOR (eve. lower). 

Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

BASS. 

Lin-ger-ing rose, I long to take thee From thy bleak and thorny bow'r;

ACCOMP. 

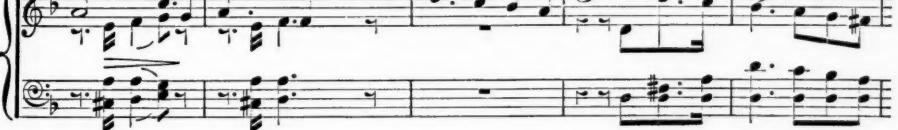
$\text{♩} = 80.$

- las! yet, a - las! what charm could make thee Live with me

a - las! a - las! What charm could make thee Live with

a - las! a - las! What charm could make thee Live with

a - las! a - las! What charm could make thee Live with

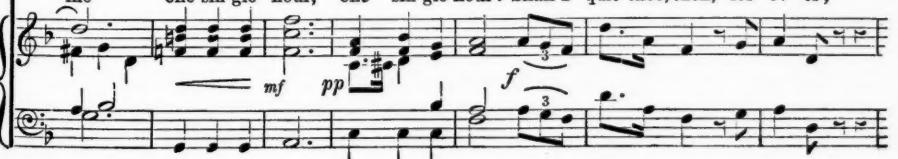


... one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev - er;

me ... one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev - er;

me one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev - er;

me one sin-gle hour, one sin-gle hour? Shall I quit thee, then, for ev - er;



THE LAST WILD ROSE.

Leave thee for the blight to soil; For the stor - my wind to se - ver,
 For the stor-my
 Leave thee for the blight to soil;
 For the stor - my wind to se - ver;
 Leave thee for the blight to soil;
 For the stor - my wind to se - ver, For the stor - my
 wind to se - ver;
 Shall I leave thee, shall I leave thee for some
 se - ver, Or some ru - der hand to spoil? Or some
 Shall I leave thee, shall I leave thee for some
 wind to se - ver, Or some
 ru - der hand to spoil? No, no, no, in pi - ty,
 ru - der hand to spoil? No, no, no, in pi - ty,
 ru - der hand to spoil? No, no, no, in pi - ty, no, no, in
 ru - der hand to spoil? No, no, no, in pi - ty,

THE LAST WILD ROSE.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4 time. The lyrics are as follows:

in . . . pi - ty I will pluck thee. Live thy span, my hon - our'd
 in pi - ty I will pluck thee. Live thy span, my hon - our'd
 pi - ty, in . . . pi - ty I will pluck thee. Live thy span, my hon - our'd
 in pi - ty I will pluck thee. Live thy span, my hon - our'd
 guest! And when Death's cold hand hath struck thee, Die,
 guest! And when Death's cold hand hath struck thee, Die,
 guest! And when Death's cold hand hath struck thee, Die pp.
 guest! And when Death's cold hand hath struck thee, Die,
 die, when Death hath struck thee, up - on a faith - ful
 die, when Death hath struck thee, up - on a faith - ful
 die, . . . die, . . . die, . . . up - on a faith - ful
 die, when Death hath struck thee, up - on a faith - ful
 cresc.

THE LAST WILD ROSE.

breast, up-on a faith - ful breast, up-on a faith - ful breast,
 cresc.
 breast, up-on a faith - ful breast, up-on a faith - ful breast,
 cresc.
 breast, up-on a faith - ful breast, up-on a faith - ful breast,
 cresc.
 breast, up-on a faith - ful breast, up-on a faith - ful breast,
 cresc.
 a faith - ful, faith-fu^l, faith-fu^l, faith-fu^l breast. Lin-ger-ing
 sf. f. dim.
 a faith - ful, faith-fu^l, faith-fu^l, faith-fu^l breast.
 sf. f. dim.
 a faith - ful, faith-fu^l, faith-fu^l, faith-fu^l breast.
 sf. f. dim.
 a faith - ful, faith-fu^l, faith-fu^l, faith-fu^l breast.
 sf. f. dim.
 rose, . . . lingering rose, lin - ger-ing rose. . .
 Lingering rose, lingering rose, lin - ger-ing rose. . .
 Lingering rose, lingering rose, lin - ger-ing rose. . .
 Lingering rose, lingering rose, lin - ger-ing rose. . .

Tell me, Flora.

Words by M. DEIGH.

PART-SONG.

Music by CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato cantabile.

SOPRANO.

1. Tell me, Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze-physrs play - ing, Spor-tive

ALTO.

1. Tell me, Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze-physrs play - ing, Spor-tive

TENOR.
(Sve lower).

1. Tell me, Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze-physrs play - ing, Spor-tive

BASS.

1. Tell me, Flo - ra, tell... me tru - ly, Why this
 2. Tell me, when soft ze - phrys play - ing, Spor-tive

Moderato cantabile.

ACCOMP.

$\text{♩} = 120.$

cres.

heart no more is free, . . . Why my thoughts are
 thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
 thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
 thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
 thro' the lea - fy dell, . . . Why they sound like

cres.

Also published in Novello's Tonic Sol-fa Series, No. 367, price 1½d.

TELL ME, FLORA.

so . un - ru - ly, Why .. they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should

so . un - ru - ly, Why .. they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should

so . un - ru - ly, Why .. they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should

so . un - ru - ly, Why .. they on - ly turn to
voi - ces say - ing, Flo - ra scarce on earth should

pp e legato.

thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.

thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa -ters steal - ing,

pp e legato.

thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa -ters steal - ing,

pp e stacc.

thee? If a stu - dious mood comes o'er me,
dwell? Why, when o'er the wa -ters steal - ing,

pp e legato.

(32)

TELL ME, FLORA.

mf

And to read - ing I .. in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I .. in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

rall. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line?
of their peal - ing, Flo - ra, hast - en to thine home.

rall. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

rall. . .

mf

see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . .

rall. . .

TELL ME, FLORA.

a tempo. *cres.*

Tell me, Flo - ra, tell.. me tru - ly, Why.. my thoughts but
 Tell me, Flo - ra, tell.. me tru - ly, Why.. this heart no

a tempo. *cres.*

Tell me, Flo - ra, tell.. me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell.. me tru - ly, Why this heart no

a tempo. *cres.*

Tell me, Flo - ra, tell me tru - ly, Why.. my thoughts but
 Tell me, Flo - ra, tell me tru - ly, Why.. this heart no

a tempo.

Tell me, Flo - ra, tell.. me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell.. me tru - ly, Why this heart no

a tempo.

Tell me, Flo - ra, tell.. me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell.. me tru - ly, Why this heart no

p *cres.* *p*

ritenuto. *dim.* *rall.*

turn to thee?.. Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

ritenuto. *dim.* *rall.*

(34)

When Twilight's parting flush.

Poetry by HORACE SMITH.

Music by H. LAHER.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

1st TREBLE. When twi-light's part-ing flush Turns to the pur - ple sha-dows

2nd TREBLE. When twi-light's part-ing flush Turns to the pur - ple sha-dows

TENOR (Soprano lower). When twi-light's part-ing flush Turns to the pur - ple sha-dows

BASS. *Andante.* When twi-light's part-ing flush Turns to the pur - ple sha-dows

PIANO. $\text{♩} = 58.$

dim, And the sea with gen-tle hush Breathes a dul - cet ves - per
 dim, And the sea with gen-tle hush Breathes a dul - cet ves - per
 dim, And the sea with gen-tle hush Breathes a dul - cet ves - per
 dim, And the sea with gen-tle hush Breathes a dul - - cet ves-per

hymn, 'Tis sweet to hear the breeze,
 hymn, 'Tis sweet to hear, to hear the breeze, 'Tis sweet to
 hymn, 'Tis sweet to hear, . . . to hear . . . the breeze,
 hymn, 'Tis sweet to hear the breeze, . . .

WHEN TWILIGHT'S PARTING FLUSH.

'Tis sweet to hear, . . . 'tis sweet to hear the breeze Join in the lul-la-by a -
 hear, to hear, . . . 'tis sweet to hear the breeze Join in the lul-la-by a -
 'Tis sweet, 'tis sweet to hear the breeze Join in the lul-la-by a -
 Join in the lul-la-by a -

- bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than
 - bove— But oh! more sweet than these, but oh! more sweet than

these, Is the voice of one we love, . . . is the voice of one we love.
 cresc. dim.
 these, Is the voice of one we love, is the voice of one we love.
 cresc. dim.
 these, Is the voice of one we love, is the voice of one we love.
 cresc. dim.
 these, Is the voice of one we love, is the voice of one we love.

Flow, O my Tears.

MADRIGAL FOR S.A.T.B. Composed by JOHN BENET, A.D. 1599.

London: NOVELLO, EWEB & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

SOPRANO. *pp*

ALTO. *pp*

TENOR (ave. lower). *pp*

BASS. *pp*

PIANO. *pp*

$\text{♩} = 72.$

Flow, O my
Flow, . . . O my tears, flow, O my tears, and
Flow, O my tears, and . . . cease . . . not, flow, . . . O my
Flow, . . . O my tears, . . . and cease not, and

Andante.

tears, flow, . . . my tears, flow, . . . my tears, and cease . . .
cease not, and cease not, . . . flow, . . . my tears, and cease
tears, and cease not, flow, . . . my tears, flow, . . . my tears, and cease
cease . . . not, flow, O my tears, flow, and cease . . .

ppp

not. A - las! these your spring - tides, a -
not. A - las! these your spring - tides, a - las! these your
not. A - las! these your spring - tides, a -
not, and cease not. A - las! these your . . . spring -

FLOW, O MY TEARS.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The lyrics are written below the notes, corresponding to the melody. The score includes dynamic markings such as *f*, *p*, and *pp*. The lyrics are as follows:

- las! these your . . . spring-tides me - thinks in - crease not.
 . . . spring-tides methinks in - crease not, me - thinks in - crease not.
 - las! these your . . . spring - tides me - thinks in - crease not.
 tides in - crease not, me-thinks in - crease not.

Oh! . . . when, Oh! . . when be - gin you to swell so
 Oh! . . . when, Oh! . . when be - gin you to swell so
 Oh! when, . . Oh! when be - gin you to swell so high that I may
 Oh! when, . . Oh! when be - gin you to swell so high that I may

high, that I may drown me in you, that . . I may drown me in you?
 high, that I may drown me in you, that I may drown me in you?
 drown, that I may drown me in you, that I may drown me . . in you?
 drown me in you, that I may drown me in you?

Home.

Words by KNIGHT.

Composed by Sir JULIUS BENEDICT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato, but with spirit.

TREBLE. The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

ALTO. The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

TENOR (Sopr. lower). The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

BASS. The dear - est spot on earth to me Is Home, sweet
taught my heart the way to prize My Home, sweet

Moderato, but with spirit.

ACCOMP. ad. lib. $\text{d} = 104.$ Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov'er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home! There, how
Home! I've learn'd to look with lov'er's eyes, On Home, sweet Home! There, where

Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov'er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home!
Home! I've learn'd to look with lov'er's eyes, On Home, sweet Home!

Also published in Novello's Tonic Sol-fa Series, No. 223, price 1d.

HOME.

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are duly plight - ed, There, where hearts are so u - ni - ted.

charm'd, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
vows, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

All is not so cheering, As Home, sweet Home ! All the world is not so
All the world I've slighted, For Home, sweet Home ! All the world besides I've

All is not so cheering, As Home, sweet Home ! All the world is not so
All the world I've slighted, For Home, sweet Home ! All the world besides I've

All the world is not so cheering, As Home, as Home, sweet Home ! All the world is not so
All the world besides I've slighted, For Home, for Home, sweet Home ! All the world besides I've

All is not so cheering, As Home, sweet Home ! All the world is not so
All the world I've slighted, For Home, sweet Home ! All the world besides I've

HOME.

ff *pp*

cheer - ing, As Home, sweet Home!
slight - ed, For Home, sweet Home!

There, where
There, where

pp

cheer - ing, As Home, sweet Home!
slight - ed, For Home, sweet Home!

There, where
There, where

pp *cres.*

cheer - ing, As Home, sweet Home! There, how charm'd the sense of hear - ing, There, where
slight - ed, For Home, sweet Home! There, where vows are tru - ly plight-ed, There, where

pp

cheer - ing, As Home, sweet Home!
slight - ed, For Home, sweet Home!

There, where
There, where

ff *pp* *cres.* *p*

love is so en-dear-ing, All the world is not so cheer-ing, As Home, sweet
hearts are so u - ni - ted, All the world be-sides I've slight-ed, For Home, sweet

cres. *dim.*

love is so en-dear-ing,
hearts are so u - ni - ted,

As Home, sweet
For Home, sweet

f *dim.*

love is so en-dear-ing,
hearts are so u - ni - ted,

As Home, sweet
For Home, sweet

cres. *dim.*

love is so en-dear-ing,
hearts are so u - ni - ted,

As Home, sweet
For Home, sweet

cres. *f* *dim.* *pp*

HOME.

dol.

Home! All the world is not so cheering, As Home, sweet Home! I've
Home! All the world besides I've slight-ed, For Home, sweet Home!

1st time.

ppp

Home! As Home, sweet Home! I've
Home! For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
Home! For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
Home! For Home, sweet Home!

dol.

ppp

2nd time.

Home! . . . For Home, sweet Home!

rall.

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

rall.

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

rall.

Home! . . . For Home, sweet Home!

rall.

"It is This."

From MOORE's "Lalla Rookh."

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, St. Queen St., Cheapside (E.C.); also in New York.

A. C. MACKENZIE. Op. 8, No. 1.

TREBLE. *Allegretto con grazia.*

Come hi - ther, come hi - ther, by night and by

ALTO. *mf*

Come hither, come hi - ther, come hi - ther, by night and by

TENOR (Soprano lower). *mf*

Come hither, come hither, come, come hi - ther, by night and by

BASS. *mf*

Come hither, come hi - ther, come hi - ther,

ACCOMP. *ad lib.*

$\text{d} = 132$

day, We lin - ger in pleas - ures that ne - ver, that ne - ver, that ne - ver are

day, We lin - ger in pleas - ures that ne - ver, that ne - ver are

day, We lin - ger in pleas - ures that ne - ver, that ne - ver are

We lin - ger in pleas - ures that ne - ver, that ne - ver, that ne - ver are

gone ; Like the waves of the sum - mer, as one dies a - way, An - o - ther as

gone ; Like the waves of the sum - mer, as one dies a - way, An - o - ther as

gone ; Like the waves of the sum - mer, as one dies a - way, An - o - ther as

gone ; Like the waves of the sum - mer, as one dies a - way, as

IT IS THIS.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal line is supported by a piano accompaniment. The lyrics are repeated three times, with each repetition starting with a crescendo (cres.) and ending with a decrescendo (decres.). The vocal part uses eighth and sixteenth note patterns, while the piano part features chords and arpeggiated patterns. The vocal line includes the words "sweet and as shin-ing comes on. And the love that is o'er, in ex-pir-ing, gives" followed by three repetitions of the same phrase. The piano accompaniment includes dynamic markings such as rit. molto., ff a tempo., pp, and rall. molto. The score concludes with a final piano cadence marked with two double arrows (=><=).

sweet and as shin-ing comes on. And the love that is o'er, in ex-pir-ing, gives
 sweet and as shin-ing comes on. And the love that is o'er, in ex-pir-ing, gives
 sweet and as shin-ing comes on. And the love that is o'er, in ex-pir-ing, gives
 sweet and as shin-ing comes on. And the love that is o'er, in ex-pir-ing, gives
 birth To a new one as warm, as un-equalled in bliss; And oh! if there
 birth To a new one as warm, as un-equalled in bliss; And oh! if there
 birth To a new one as warm, as un-equalled in bliss; And oh! if there
 birth To a new one as warm, as un-equalled in bliss; And oh! if there
 be an E-ly-sium on earth, It is this, it is this, it is this, it is this.
 be an E-ly-sium on earth, It is this, it is this, it is this.
 be an E-ly-sium on earth, It is this, it is this.
 be an E-ly-sium on earth, It is this.

IT IS THIS.

Tempo 1mo.

Here maidens are sigh-ing, and fra-grant their
Here maidens, here maidens are sigh-ing, and fra-grant their
Here maidens are sigh-ing, are... sigh-ing, and fra-grant their
Here maidens, here maidens are sigh-ing,
Tempo 1mo.

sigh As the flow'r of the Am-ra, the flow'r of the Am-ra just oped by a
sigh As the flow'r of the Am-ra, the Am-ra just oped by a
sigh As the flow'r of the Am-ra, the flow'r of the Am-ra just oped by a
As the flow'r of the Am-ra, the flow'r of the Am-ra just oped by a

bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, Which turns in - to
bee; And pre-cious their tears as that rain from the sky, in-to

IT IS THIS.

IT IS THIS.

Tempo 1mo.

Here spar-kles the nec-tar that, hal-low'd by
Here spar-kles, here spar-kles the nec-tar that, hal-low'd by
Here spar-kles, here spar-kles the... nec-tar that, hal-low'd by
Here spar-kles, here spar-kles the nec-tar

Tempo 1mo.

love, Could draw down those an-gels, could draw down those an-gels of old from their
love, Could draw down those an-gels, those an-gels of old from their
love, Could draw down those an-gels, could draw down those an-gels of old from their
Could draw down those an-gels, could draw down those an-gels of old from their

sphere; Who for wine of this earth left the fountains a-bove. And for-got Heaven's
sphere; Who for wine of this earth left the fountains a-bove, And for-got Heaven's
sphere; Who for wine of this earth left the fountains a-bove, And for-got Heaven's
sphere; Who for wine of this earth left the fountains a-bove, Heaven's

IT IS THIS.

cres.

stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.

stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.

stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.

stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

cres.

stars for the eyes we have here, And, bless'd with the o - dour our gob-lets give

rall. molto. <cres. ff a tempo.

forth, What spi - rit the sweets of this E-den would miss? For oh, if there

rall. molto. <cres. ff a tempo.

forth, What spi - rit the sweets of this E-den would miss? For oh, if there

rall. molto. <cres. ff a tempo.

forth, What spi - rit the sweets of this E-den would miss? For oh, if there

rall. molto. <cres. ff a tempo.

forth, What spi - rit the sweets of this E-den would miss? For oh, if there

rall. molto. <cres. ff a tempo.

be an E - ly-sium on earth, It is this, it is this, it is this, it is this.

pp rall. molto.

be an E - ly-sium on earth, It is this, it is this, it is this.

rall. molto.

be an E - ly-sium on earth, It is this, it is this.

pp

be an E - ly-sium on earth, It is this.

pp

rall. molto.

De Maidens, haste.

CHORUS FOR FEMALE VOICES.

Les Huguenots.

G. MEYERBEER.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Piano. *Poco andante.*

Arpa.

ten.

p

molto dolce e cantabile.

pp

Ye mai - dens,
Gio- vin bel -

Arpa.

Bass.

haste, . . . at noon re - pos - ing, Where grate - ful
ta su que - sta ri - va che ne di -

Ye mai - dens, haste,
Gio- vin bel - ta,

ye mai - dens, haste,
gio- vin bel - ta,

YE MAIDENS, HASTE.

The musical score consists of three staves of music in common time, key signature of one flat. The lyrics are written below the staves, alternating between English and Italian words. The vocal parts are supported by a basso continuo line at the bottom of each staff.

shades . . . de are round us clos - - - ing, Come, seek we
fen - - de dall' au - ra e - sti - - - va l'ar-dor del
where grate - ful shades a-round us close,
l'ar-dor del di pos-siam sfi - dar,

rest . . . : for ev' - ry heart, Come, seek we
di . . . : pos-siam sfi - dar l'ar-dor del
Come, seek we rest for ev' - ry heart,
gio - vin bel - ta l'ar - dor del di

rest . . . : for ev' - ry heart. This spark - ling
di . . . : pos - siam sfi - dar, mi - ra - te

Come, seek, come, seek we rest.
su que - sta ri - - va si.

stream, . . . me, in beau - ty flow - - - ing, These balm - y
co - - me, son l'on - de chia - - - re, nel lo - ro
This spark - ling stream, in beau - ty flow - - - ing,
pos-siam sfi - dar, pos-siam sfi - dar,

YE MAIDENS, HASTE.

A musical score for a vocal piece with piano accompaniment. The vocal part consists of five staves of music, each with lyrics. The piano part is represented by a single staff at the bottom of the page. The score is in common time, with a key signature of two flats. The vocal parts are written in soprano, alto, tenor, bass, and a fifth part. The piano part includes dynamic markings such as *cres.*, *p*, *pp*, and *molto crescendo.*. The lyrics are as follows:

airs, so fresh - ly blow - ing. Re-lief and
sen pos-siam tro - va re dol - cez - za all'

These balm - y airs, so fresh - ly blow - ing,
nel lo - ro sen pos-siam tro - va re,

com - - fort, re-lief and com - - fort, re-lief and
al - - ma, dol - cez za all' al - - ma, dol - cez za, dol -

cres.

soon re - - - - lief and
ah tro - - - - var dol - - - -

cres.

com - fort will im - - part, re -
cez - za e ri - stor, dol -

com - fort will im - - part,
cez - za e ri - stor,

molto crescendo.

- lief : : and com - fort . . will . . im - - part, re -
cez - za, dol - cez - za . . e . . ri - stor, nel

re - lief and com - fort . . will . . im - - part, re -
tro - var dol - cez - za . . e . . ri - stor, nel

p

p

YE MAIDENS, HASTE.

The musical score consists of six staves of music. The top two staves are for voice (soprano) and piano (right hand). The bottom four staves are for piano (left hand/bass). The lyrics are written below the vocal parts.

Top Staff (Soprano/Voice):

- Line 1: - lief lor and bel com - fort se - no will soon pos - siam im tro : :
- Line 2: - lief lor and bel com - fort se - no will soon pos - siam im tro : :

Middle Staff (Soprano/Voice):

- Line 1: part, re - lief dol - cez and za com - fort cal - ma will e im ri : :
- Line 2: part, re - lief dol - cez and za com - fort cal - ma will e im ri : :

Bottom Staff (Piano Left Hand/Bass):

- Line 1: part. stor. : : : : : : : :
- Line 2: part. stor. : : : : : : : :
- Line 3: 8va.....
- Line 4: pp
- Line 5: 8va.....
- Line 6: Ped. pp

A Wreath for Christmas

J. ENDERSSOHN, Eng.

Mrs. MUNSEY BARTHOLOMEW.

London : NOVELLO EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

TREBLE. Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re-pose,

ALTO. Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re-pose,

TENOR (See lower). Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re-pose,

PASS. Sing we, while twining A co-ro-net shi-ning, Gay on the old man's white locks to re-pose,

Allegro moderato.

PIANO. (ad lib.)

Songs fraught with gladness, Banishing sad-ness, Round as the winecup ex-ult-ingly goes. Not from a far land
 Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex-ult-ingly goes. Not from a far land
 Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex-ult-ingly goes. Not from a far land
 Songs fraught with gladness, Ban-ish-ing sad-ness, Round as the winecup ex-ult-ingly goes. Not from a far land

Ga-ther the gar-land, But of the mis-tle-toe and hol-ly so green, While twinkling so mer-ry, Each
 Ga-ther the gar-land, But of the mis-tle-toe and hol-ly so green, While twinkling so mer-ry, Each
 Ga-ther the gar-land, But of the mis-tle-toe and hol-ly so green, While twinkling so mer-ry, Each
 Ga-ther the gar-land, But of the mis-tle-toe and hol-ly so green, While twinkling so mer-ry, Each

A WREATH FOR CHRISTMAS.

Music score for "A WREATH FOR CHRISTMAS" featuring three staves of music with lyrics. The score consists of three systems of music, each with three staves. The first system starts with a treble clef, a bass clef, and a bass clef. The lyrics for this section are:

bright sparkling ber - ry, Like co - ral or pearl, 'mid the verdure is seen, 'mid the verdure, 'mid the verdure, each
bright sparkling ber - ry, Like co - ral or pearl, 'mid the verdure is seen, 'mid the verdure, 'mid the verdure, each
bright sparkling ber - ry, Like co - ral or pearl, 'mid the verdure is seen, 'mid the verdure, 'mid the verdure, each

The second system begins with a treble clef, a bass clef, and a bass clef. The lyrics for this section are:

bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no
bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no
bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no
bright sparkling ber - ry is seen, is seen. Fill him a measure, Brimming with pleasure, On his dear forehead no

The third system begins with a treble clef, a bass clef, and a bass clef. The lyrics for this section are:

wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. D.C.
wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. D.C.
wrin-kle we trace; Joy's ma-gic wi - ling, Dull Care be - gui - ling, Cheer-i - ly smiling Shall beam in each face. D.C.

Gipsy Life.

The English Words by JOHN OXFORD.

R. SCHUMANN. (Op. 29.)

London: NOVELLO, EWER & Co., 1, Berners St. (W.) and 80 & 81, Queen Street (E.C.)

Con allegrezza.

SOPRANO.

ALTO.

TENOR (Sve lower).

BASS.

PIANO.

O - 72.

Where yonder dark forest the sunlight shuts out, There's
Where yonder dark forest the sunlight shuts out, There's
There's

rustling, there's whisp'ring, there's bust- ling-a-bout ; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust- ling-a-bout ; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust- ling-a-bout ; The fire is a-blaze, and its strange light is thrown On
The fire is a-blaze, and its strange light is thrown On

f - gures fantas- tic, on leaf and on stone : A troop of the va - gabond Gip - sies is there, With
f - gures fantas- tic, on leaf and on stone : A troop of the va - gabond Gip - sies is there, With
f - gures fantas- tic, on leaf and on stone : A troop of the va - gabond Gip - sies is there, With
f - gures fantas- tic, on leaf and on stone : A troop of the va - gabond Gip - sies is there, With

Also published in Novello's Tonic Sol-fa Series, No. 206, price 1½d.

GIPSY LIFE.

eyes bright-ly flash - ing, and black wa - vy hair; From Nile's ho - ly wa - ters their

eyes bright-ly flash - ing, and black wa - vy hair; From Nile's ho - ly wa - ters their

eyes bright-ly flash - ing, and black wa - vy hair; From Nile's ho - ly wa - ters their

eyes bright-ly flash - ing, and black wa - vy hair; From Nile's ho - ly wa - ters their

first life they drew, By Spain were they ting'd with that brown sun - ny hue.

first life they drew, By Spain were they ting'd with that brown sun - ny hue.

first life they drew, By Spain were they ting'd with that brown sun - ny hue.

first life they drew, By Spain were they ting'd with that brown sun - ny hue. A .

By fire - light,

A - bout the bright fire, . . . A .

A - bout the bright fire on the green, Re - cli - ning the

- bout the bright fire on their cush - ion of green, . . . The men wild and fear - less re -

(56)

GIPSY LIFE.

mf

By fire - light, The wo - men cow'r round to pre - pare the rude meal, Well
 bout the bright fire, . . . The wo - men cow'r round to pre - pare the rude meal, Well
 men . are seen, The wo - men cow'r round to pre - pare the rude meal, Well
 ching are seen, . . . The wo - men cow'r round to pre - pare the rude meal, Well

cre

scen do.
 pleas'd the old gob - let with li - quor to fill.
seen do.
 pleas'd the old gob - let with li - quor to fill.
seen do.
 pleas'd the old gob - let with li - quor to fill.
seen do.
 pleas'd the old gob - let with li - quor to fill.
seen do.
Ped.

f
 Now right mer - ry songs and good sto - ries go round, The
 Now right mer - ry songs and good sto - ries go round, The
 Now right mer - ry songs and good sto - ries go round, The
 Now right mer - ry songs and good sto - ries go round, The
 Now right mer - ry songs and good sto - ries go round, The

GIPSY LIFE.

The musical score consists of four parts:

- Top Staff:** Three staves of vocal music in G major, 2/4 time. The lyrics are "gar - dens of Spain seem to rise at the sound; While some grave-ly". The dynamic is p .
- Middle Staff:** Three staves of vocal music in G major, 2/4 time. The lyrics are "lis - ten, the old wo - man tells Of charms a-gainst dan - ger and rit.". The dynamics are p , p , pp , and p .
- Treble Solo:** One staff of vocal music in G major, 2/4 time, labeled "a tempo". The lyrics are "dan - do, ma - gi - cal spells. a tempo.". The dynamics are mf , mf , and mf .
- Bottom Staff:** Three staves of vocal music in G major, 2/4 time. The lyrics are "ma - gi - cal spells. a tempo.". The dynamics are mfp , mfp , and mfp .

GIPSY LIFE.

ALTO SOLO.

black-eyed young dam - sels are dancing away,
While

TENOR SOLO.

tor - ches are fling - ing their bright ruddy ray;
As

BASS SOLO.

clangs the loud cym - bal and sounds the guitar,
How

TREBLES. ri - tar

wild with joy all the re - vellers are! Worn out with the dance now in
ri - tar

TREBLE SOLO.

dan - do. TENORS. ri - tar - dan - do.
slum - ber they lie, While bran - ches are rust - ling a soft lul-la - by; And
dan - do. ri - tar - dan - do.

GIPSY LIFE.

those who are driv'n from their dear na-tive shore, Be - hold the sweet South in their

p TUTTI.

vi - sions once more; And those who are driv'n from their dear na-tive shore, Be -
 And those who are driv'n from their dear na-tive shore, Be -
 And those who are driv'n from their dear na-tive shore, Be -
 And those who are driv'n from their dear na-tive shore, Be -

ri - - - tar - - dan - - do.
 - hold the sweet South in their vi - sions once more. But
 - hold the sweet South in their vi - sions once more. But
 - hold the sweet South in their vi - sions once more. But
 - hold the sweet South in their vi - sions once more. But
 - hold the sweet South in their vi - sions once more. But

ri - - - tar - - - dan - - do.

GIPSY LIFE

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time. The lyrics are as follows:

now in the east has a - woke morn-ing's light, And seat - ter'd are all the fair
 now in the east has a - woke morn-ing's light, And seat - ter'd are all the fair
 now in the east has a - woke morn-ing's light, And seat - ter'd are all the fair
 now in the east has a - woke morn-ing's light, And seat - ter'd are all the fair

vi - sions of night; The mule is in mo - tion be - fore heat of day, And
 vi - sions of night; The mule is in mo - tion be - fore heat of day, And
 vi - sions of night; The mule is in mo - tion be - fore heat of day, And
 vi - sions of night; The mule is in mo - tion be - fore heat of day, And

gone are the Gipsies, but where, who can say? And
 gone are the Gipsies, but where, who can say? And
 gone are the Gipsies, but where, who can say? And
 gone are the Gipsies, but where, who can say? And

GIPSY LIFE.

pp

The musical score consists of ten staves of music. The top four staves are vocal parts, each with lyrics: "gone are the Gip-sies, but where, who can say?" followed by "And pp". This pattern repeats three times. The fifth staff begins with a bassoon-like instrument, also with lyrics: "gone are the Gip-sies, but where, who can say?" followed by "And pp". This pattern repeats three times. The sixth staff begins with a cello-like instrument, also with lyrics: "gone are the Gip-sies, but where, who can say?" followed by "but where, who can". This pattern repeats three times. The seventh staff begins with a bassoon-like instrument, also with lyrics: "gone are the Gip-sies, but where, who can say?" followed by "but where, who can". This pattern repeats three times. The eighth staff begins with a cello-like instrument, also with lyrics: "gone are the Gip-sies, but where, who can say?" followed by "but where, who can". This pattern repeats three times. The ninth staff begins with a bassoon-like instrument, also with lyrics: "say?". This pattern repeats three times. The tenth staff begins with a cello-like instrument, also with lyrics: "say?". This pattern repeats three times. The eleventh staff begins with a bassoon-like instrument, also with lyrics: "say?". This pattern repeats three times. The twelfth staff begins with a bassoon-like instrument, also with lyrics: "say?". This pattern repeats three times. The thirteenth staff begins with a bassoon-like instrument, also with lyrics: "Ped.". The bassoon part continues with a dynamic of p .

The Accompaniment arranged for a small Orchestra by Carl G. P. GRÄDENÉR. Full Score, price 3s. 6d.; Orchestral Parts, 3s.

The Archins' Dance.

Words from an Old Collection.

Music by J. L. HATTON.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

TREBLE. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

ALTO. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

TENOR. (Bass. lower). All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

BASS. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

PIANO. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and go, . . .

Allegro.

$\text{d} = 72.$

go, to and fro, Trip o'er the village green. All a-round in fai-ry dim.

go, to and fro, Trip o'er dim. the green. All a-round in fai-ry

go, to and fro, Trip o'er the village green. dim.

. . . trip and go, to and fro, Trip o'er the green. All a-round in fai-ry

ring, Thus we dance and thus we sing. Trip and

ring, All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

All a-round in fai-ry ring, Trip and

ring, All a-round in fai-ry ring, Thus we dance and sing. Trip and go, to and

Also published in Novello's Tonic Sol-fa Series, No. 233, price 1½d.

THE URCHINS' DANCE.

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and treble clef. The first staff begins with a forte dynamic, followed by a series of eighth-note patterns. The second staff begins with a piano dynamic, followed by a similar eighth-note pattern. The lyrics are as follows:

go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the
 vil - lage green, trip, trip, trip o'er the vil - lage green.
 Trip o'er the vil - lage green, trip o'er the vil - lage green.
 o'er the vil - lage green, . . . trip, trip, trip o'er the vil - lage green.
 vil - lage green, the vil - lage green, . . . trip o'er the vil - lage green.

The third staff begins with a piano dynamic, followed by a series of eighth-note patterns. The lyrics are as follows:

By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the

THE URCHINS' DANCE.

moon we sport and play, With the night begins our day; While we frisk, the dew doth
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
 fall, Trip it, lit - tle ur-chins all; Light - ly as the humming bee,
 fall, Trip . . . it, lit - tle ur-chins all; Light - ly as the humming bee, the hum -
 fall, Trip . . . it, lit - tle ur-chins all; Light - ly
 fall, Trip . . . it, lit - tle ur-chins all; Light - ly
 the humming bee, the hum -
 the hum
 as the humming bee, the hum
 as the humming bee, the hum
 dim. pp

THE URCHINS' DANCE.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the music, appearing below the notes. The vocal parts are divided into two groups: a soprano group and a bass group. The soprano part begins with "ming bee," followed by "Two by two, and three by three, So we". The bass part continues with "ming bee, and three by three, two by two, and three by three, ming bee, . . . Two by two, and three by three, two by two, and three by three, ming bee, Two by two, and three by three, two by two, and three by three, frisk with mer-ry glee, . . . so we frisk with mer-ry, mer-ry glee, we". The bass part then repeats the phrase "So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we" three times. The soprano part joins in with "frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we". The bass part concludes with a final "frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we". The music includes dynamic markings such as *f*, *p*, *mf*, *pp e stacc.*, and *tr*.

ming bee,
Two by two, and three by three, So we
ming bee, and three by three, two by two, and three by three,
ming bee, . . . Two by two, and three by three, two by two, and three by three,
ming bee, Two by two, and three by three, two by two, and three by three,
frisk with mer-ry glee, . . . so we frisk with mer-ry, mer-ry glee, we
So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
So we frisk with mer-ry, mer-ry glee, we
frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we
frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we
frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we

THE URCHINS' DANCE.

mer - ry glee. All a-round in fai - ry ring, Thus we dance and thus we
cres.
 mer - ry glee. All a round . . .
cres.
 mer - ry glee. All around, Thus we dance and thus we
p
cres.
 mer - ry glee. All a - round . . .

sing; Trip and go, to and fro, Trip o'er the village green; All a - round . . .
 dim.
 Trip and go, to and fro, Trip o'er the green; All a -
 sing; Trip and go, to and fro, Trip o'er the village green;
dim.
 . . . Trip and go, . . . to and fro, to and fro, Trip o'er the green; All a -
p
 d. in fai - ry ring, Trip and
 - round in fai - ry ring, All a - round . . . in fai - ry ring, Trip and
 All a - round in fai - ry ring, Trip and go, to and
 - round in fai - ry ring, All a - round in fai - ry ring, Trip and

THE URCHINS' DANCE.

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with a forte dynamic (f) and continue with piano dynamics (pp). The third staff begins with piano dynamics (p) and ends with a forte dynamic (rall.). The lyrics describe a repetitive dance step ("trip and go, to and fro") and a trip over a village green.

go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the
 go, to and fro, trip and go, to and fro,
 Trip o'er the vil - lage green, the vil - lage green, trip, trip, trip o'er the
 o'er the vil - lage green, . . . trip o'er the green, . . . trip, trip, trip o'er the
 village green, trip o'er the green, . . . the vil - lage green, trip, trip, trip o'er the
 Trip o'er the vil - lage green, trip o'er the vil - lage green, trip o'er the
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green, trip o'er the green.
 (68)

Lullaby.

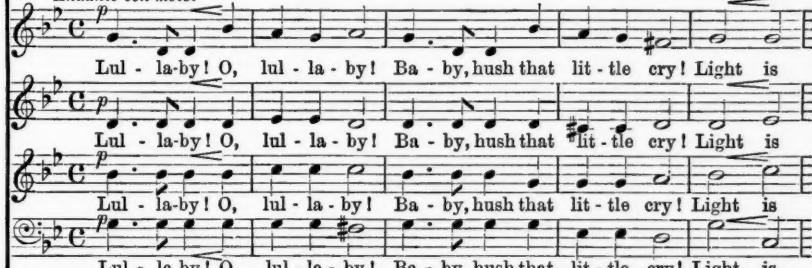
(A CRADLE SONG)

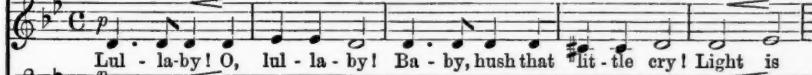
Words by W. C. BENNETT.

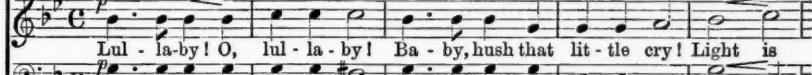
Music by J. BARNBY.

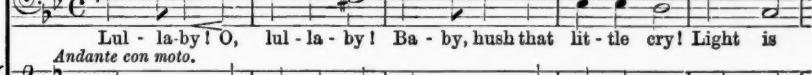
London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante con moto.

TREBLE. 

ALTO. 

TENOR (or lower). 

BASS. 

PIANO. 

Andante con moto.

$\text{♩} = 108.$





Also published in Novello's Tonic Sol-fa Series, No. 239, price 1½d.

(69)

ULLABY!

cres - cen - do.

lul - la, lul - la - by! lul - la - by! O lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by! O lul - la -
lul - la - by! O, lul - la - by! lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by!

mf *dim.*

Lul - la - by!... O,... lul - la - by! O, lul - la - by! Hush'dare all things
by! Lul - la - by!... O,... lul - la - by! O, lul - la - by! Hush'dare all things
Lul - la - by!... O,... lul - la - by! O, lul - la - by! Hush'dare all things
Lul - la - by!... O,... lul - la - by! O, lul - la - by! Hush'dare all things
mf *dim.*

far and nigh; Flow'r's are clos - ing, Birds re - pos - - - ing,
far and nigh; Flow'r's are clos - ing, Birds re - pos - - ing,
far and nigh; Flow'r's are clos - ing, Birds re - pos - - ing,
far and nigh; Flow'r's are clos - ing, Birds re - pos - - ing,

ULLABY.

All sweet things with life . . . have done. Sweet, sweet, till dawns the morn - ing sun,
rall. e dim. *pp*

All sweet things with life . . . have done. Lul - la - by!
rall. e dim. *pp*

All sweet things with life . . . have done. Sweet, sweet, till dawns the morn - ing sun,
rall. e dim. *pp*

All sweet things with life have done. . . Lul - la - by!

p *rall. e dim.* *pp*

Sleep, then kiss those blue eyes dry, Lul - la, lul - la, lul - la, lul - la - by!

lul - la, lul - la - by! Lul - la, lul - la - by!

Sleep, then kiss those blue eyes dry, Lul - la, lul - la - by! O, lul - la -
 lul - la - by! Lul - la - by!

Lul - la - by! lul - la - by!

Lul - la - by! lul - la - by!

Lul - la - by! lul - la - by!

Lul - la - by! lul - la - by!

Lul - la - by! lul - la - by!

Farewell.

(GERMAN VOLKSLIED.)

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.) and 80 & 81 Queen Street (E.C.)

Andante.

TREBLE. Love, I must not tar - ry here, I must go to - mor - row; When I part from

ALTO. Love, I must not tar - ry here, I must go to - mor - row; When I part from

TENOR (Soprano lower). Love, I must not tar - ry here, I must go to - mor - row; When I part from

BASS. Love, I must not tar - ry here, I must go to - mor - row; When I part from

Andante.

PIANO. $\text{d} = 92$

one so dear, Bit - ter is... my sor - row. Doat - ing on thee with a heart
 one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart
 one so dear, Bit - ter is... my sor - row. Doat - ing on thee with a heart
 one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart

cres. That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.
 That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.
 That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.
 That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.

FAREWELL.

Hearths that once are knit by love, To each o - ther plighted, Though the sun and
 Hearts that once are knit by love, To each o - ther plighted, Though the sun and
 Hearts that once are knit by love, To each o - ther plighted, Though the sun and
 Hearts that once are knit by love, To each o - ther plighted, Though the sun and

stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,
 stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,
 stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,
 stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,

Feel as though 'twere rent intwain When it quits the o - - ther, when it quits the o - - ther.
 Feel as though 'twere rent intwain When it quits the o - - other, when it quits the o - - other.
 Feel as though 'twere rent intwain When it quits the o - - other, when it quits the o - - other.
 Feel as though 'twere rent intwain When it quits the o - - other, when it quits the o - - other.

FAREWELL.

If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

Summer Eve.

PART-SONG.

Words by H. W. GODFREY.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante grazioso.

TREBLE. {

- Like the blush on Beau - ty's cheek, The de - part - ing God of
- Sweets from ev' - ry clo - sing flow'r, O'erthe charm - ed sense pre -

ALTO. {

- Like the blush on Beau - ty's cheek, The de - part - ing God . . .
- Sweets from ev' - ry clo - sing flow'r, O'erthe charm - ed sense . . .

TENOR (Sopr. lower). {

- Like the blush on Beau - ty's cheek, The de - part - ing God of
- Sweets from ev' - ry clo - sing flow'r, O'erthe charm - ed sense pre -

BASS. {

- Like the blush on Beau - ty's cheek, The de - part - ing God of
- Sweets from ev' - ry clo - sing flow'r, O'erthe charm - ed sense pre -

PIANO. { *f* = 104.

day . . . Tips with ro - sy light the clouds, As they slow - ly sail a - vail, . . . And from yon - der moon - lit bow'r, Sings the lone - ly night-in - dim.

of day Tips with ro - sy light the clouds, As they sail a - pre-vail, And from yon - der moon - lit bow'r, Sings the night . . . in - dim.

day . . . Tips with ro - sy light the clouds, As they sail a - vail, . . . And from yon - der moon - lit bow'r, Sings the night . . . in - dim.

day . . . Tips with ro - sy light the clouds, As they sail a - vail, . . . And from yon - der moon - lit bow'r, Sings the night . . . in - dim.

Also published in Novello's Tonic Sol-fa Series, No. 484, price 1½d.

SUMMER EVE.

way, sail . . . a - way, slow - ly sail . . . a - way
 gale, the night - - in - gale, sings the lone - ly night - in - gale.

way, sail . . . a - way, they slow - - ly sail a - way.
 gale, the night - in - gale, the lone - - ly night - in - gale.

way, sail . . . a - way, they slow - ly sail . . . a - way.
 gale, the night-in - gale, the lone - ly night - in - gale.

way, sail . . . a - way, sail . . . a - way. From the
 gale, the night - in-gale, the night - in - gale. Thro' the

From caves pro - found
 the lim - pid rills

steal - - - ing, Ze-phyr
 As they wind a - long, To the

From caves pro - found
 the lim - pid rills

soft - ly steal - ing, Ze-phyr
 As they wind a - long, . . . To the

o - cean caves profound
 vale the lim - pid rills

soft - ly steal-ing thro' the grove,
 As they wind their way a - long, Ze-phyr
 To the

SUMMER EVE.

bears on dow - ny wing . . Cho - ral hymns of joy and love; Oh! what spells you
 smi - ling stars a - bove, . . Chime their drea - my un - der - song. Oh! what spells you

bears on dow - ny wing . . Cho - ral hymns of joy and love;
 smi - ling stars a - bove, . . Chime their drea - my un - der - song.

bears on dow - ny wing . . Cho - ral hymns of joy and love;
 smi - ling stars a - bove, . . Chime their drea - my un - der - song.

bears on dow - ny wing . . Cho - ral hymns of joy and love;
 smi - ling stars a - bove, . . Chime their drea - my un - der - song.

bears on dow - ny wing . . Cho - ral hymns of joy and love;
 smi - ling stars a - bove, . . Chime their drea - my un - der - song.

rall.

a tempo. cres.

weave, . . . Oh! what spells you weave,
weave, . . . Oh! what spells you weave,
rall.

Oh! what mys - tic spells you
Oh! what mys - tic spells you
a tempo. cres.

pp

what spells you weave, . . . what spells! Oh! what mys - tic spells you
what spells you weave, . . . what spells! Oh! what mys - tic spells you
rall. *a tempo. cres.*

pp

what spells you weave, . . . what spells! Oh! what mys - tic spells you
what spells you weave, . . . what spells! Oh! what mys - tic spells you
rall. *a tempo. cres.*

what spells you weave, . . . what spells, Oh! what mys - tic spells you
what spells you weave, . . . what spells, Oh! what mys - tic spells you
rall. *a tempo.*

cres.

SUMMER EVE.

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The first three staves are soprano voices, and the fourth staff is a basso continuo (bass) voice. The music is in common time. The lyrics are as follows:

weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave .. A - round the heart, fair sum - mer eve, what spells
 weave .. A - round the heart, fair sum - mer eve, what spells
 weave A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave A - round the heart, fair sum - mer eve,
 weave A - round the heart, fair sum - mer eve,
 mys - tie spells you weave A - round the heart, fair sum - mer eve!
 mys - tie spells you weave A - round the heart, fair sum - mer eve!
 you weave, you weave A - round the heart, fair sum - mer eve!
 you weave, you weave A - round the heart, fair sum - mer eve!
 mys - tie spells you weave A - round the heart, fair sum - mer eve!
 mys - tie spells you weave A - round the heart, fair sum - mer eve!
 you weave A - round the heart, fair sum - mer eve!
 you weave A - round the heart, fair sum - mer eve!

This Part-Song may be had also in its original form for A.T.T.B., in A flat, Octavo 3d., Folio 1s. 6d.; and arranged for four equal voices in F, Octavo 3d., Folio 1s. 6d.

The Wanderer's Night Song.

Words from the German of GOETHE.

Music by SCHNYDER VON WARTENSEE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Adagio.

TREBLE. *p* O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely
ALTO. *p* O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely
TENOR (Sopr. lower). *p* O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely
BASS. *p* O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely
Adagio.

PIANO. *p* whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -
dim. *p* whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -
dim. *p* whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -
dim. *p* whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood -
dim. *p* land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

THE WANDERER'S NIGHT SONG.

The musical score consists of three systems of staves, each with two voices (Soprano and Alto) and a basso continuo part. The vocal parts are in common time, while the continuo part is in 6/8 time. The key signature is B-flat major (two flats). The vocal parts sing in a mix of soprano and alto voices, often switching roles between staves. The continuo part provides harmonic support with basso continuo notation. The lyrics are in English, referring to 'thou' and 'wilt rest'. The score includes dynamic markings such as *p*, *pp*, *mf*, *cres.*, and *dim.*. Measure numbers are present at the beginning of each system.

thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,
thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,
thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,
thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

p

thou wilt rest, yet awhile thou too, thou . . . soon wilt rest, wilt
thou wilt rest, yet awhile thou too, thou soon wilt rest, wilt
thou wilt rest, yet awhile thou too, thou too, soon wilt rest, . . . wilt
thou wilt rest, . . . yet awhile thou too, thou too, soon wilt rest;

pp *mf* *cres.*

rest, yet awhile thou too, thou too wilt rest. . . .
rest, yet awhile thou too, thou too wilt rest, thou too wilt rest.
rest, yet awhile thou too, thou too wilt rest, thou too wilt rest.
rest, yet awhile thou too, thou too wilt rest. . . .

pp *mf* *>* *pp* *ppp*

pp *mf* *>* *pp* *ppp*

pp *mf* *>* *pp* *ppp*

pp *mf* *>* *pp* *dim.* *ppp*

The Lover to his Mistress.

FOUR-PART SONG.

Arranged by THOMAS OLIPHANT.

JOHN BENNET, A.D. 1614.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

TREBLE. *Andantino.*

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.* *Andantino.*
 $\text{d} = 120$

The musical score consists of five staves. The first four staves represent vocal parts: Treble (C-clef), Alto (C-clef), Tenor (C-clef), and Bass (Bass-clef). The fifth staff represents the piano accompaniment. The piano staff has a dynamic marking of *f* followed by *dim.* and *p*. The vocal parts enter sequentially, starting with the Treble, followed by Alto, Tenor, and Bass. The piano part provides harmonic support with sustained notes and chords. The tempo is marked $\text{d} = 120$.

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - diant *cres.*

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - diant *cres.*

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - diant *cres.*

fair as fine, With milk - white hands and gol - den hair; Her eyes the

cres.

The vocal parts sing the first two lines of the lyrics in unison. The piano part provides harmonic support with sustained notes and chords. The vocal parts sing the third line of the lyrics, and the piano part adds a crescendo at the end of the line.

* The Pianoforte Accompaniment is to be used only when the Composition is sung as a Soprano Solo.

THE LOVER TO HIS MISTRESS.

The musical score consists of three staves of music in common time, with lyrics written below the notes. The key signature is one flat. The lyrics are as follows:

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,
stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,
stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,
stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

not so fic - kle; Smooth as... glass, though not so brit - tie.
not so fic - kle; Smooth as glass, though not so brit - tie.
not so fic - kle; Smooth as glass, though not so brit - tie.
not so fic - kle; Smooth as glass, though not so brit - tie.

My heart is like a
My heart is like a
My heart is like a
My heart is like a

f *dim.* *p*

THE LOVER TO HIS MISTRESS.

ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
ball of snow, Fast melt - ing at her glan - ces bright, Her lips like

night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no

fea - ther light - er, Bright she is, no dai - sy whi - ter.
fea - ther light - er, Bright she is, no dai - sy whi - ter.
fea - ther light - er, Bright she is, no dai - sy whi - ter.

The original of this Song is in Ravenscroft's "Brief Discourse," A.D. 1614, and would appear to have been sung by a single voice accompanied by three viols. The Editor is responsible for its publication in the present shape, and also for a slight alteration in the words. A good effect is produced by repeating the last 4 bars of each verse *forte*.

T'other Morning very early.

FOUR-PART SONG.

Adapted to English words by
THOMAS OLIPHANT.

The Melody composed by THIBAUT,
King of Navarre, A.D. 1250.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Allegretto.

TREBLE.

ALTO.

TENOR (Soprano lower).

BASS.

PIANO.

$\text{♩} = 144.$

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa - lu - ta-tion She re-turn'd with modest grace, While the li - ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa - lu - ta-tion She re-turn'd with modest grace, While the li - ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa - lu - ta-tion She re-turn'd with modest grace, While the li - ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa - lu - ta-tion She re-turn'd with modest grace, While the li - ly

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine,

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long, Love
and car - na-tion Ming - led in her blushing face. "If," quoth I, "thou wilt be mine, Gold

- ing right clear-ly, Came a merry vil - lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming-led in her blush - ing face. "If," quoth I, "thou wilt be mine,

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming - led in her blushing face. "If," quoth I, "thou wilt be mine,

T'OTHER MORNING VERY EARLY.

cres.

Love the bur - den of her song. Her sweet lay with ma-gic art . . So be - guil'd my
Gold and jew - els shall be thine." She re - plied,"I fear a snare, Lord-ly vows are

... the burden of . . her song. Her sweet lay with ma-gic art . . So be - guil'd my
... and jew - els shall.. be thine." She re - plied,"I fear a snare, Lord-ly vows are

cres.

Love the bur - den of her song. Her sweet lay with ma-gic art . . So be - guil'd my
Gold and jew - els shall be thine." She re - plied,"I fear a snare, Lord-ly vows are

cres.

Love the bur - den of her song. Her sweet lay with ma-gic art So be - guil'd my
Gold and jew - els shall be thine." She re - plied,"I fear a snare, Lord-ly vows are

glow-ing heart, That forth-with ap - proaching nigh, "Maid - en fair, good - day," said I.
light as air, Shep-herd Pierre is my de - light, More than rich de - ceit - ful knight."

glow-ing heart, That forth-with ap - proaching nigh, "Maid - en fair, good-day," said I.
light as air, Shep-herd Pierre is my de - light, More than rich de - ceit - ful knight."

glow-ing heart, That forth-with ap - proaching nigh, "Maid - en fair, good-day," said I.
light as air, Shep-herd Pierre is my de - light, More than rich de - ceit - ful knight."

glow-ing heart, That forth-with ap - proaching nigh, "Maid - en fair, good-day," said I.
light as air, Shep-herd Pierre is my de - light, More than rich de - ceit - ful knight."

In Memoriam.

THERESE TIETJENS, *Obit October 3, 1877.*

Words by Rev. T. E. BROWN, Clifton College.

Composed by J. L. ROECKEL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

ALTO. Fall gent - ly, fall gent - ly, gent - ly, leaves of gold, Fall

TENOR (Sve. lower.) Fall gent - ly, fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

1st BASS. Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

2nd BASS. Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

Larghetto.

PIANO. ad lib. ♩ = 76.

gent - ly, fall gent - ly Up - on our sister's grave! The voice . . . is
 gent - ly, fall gent - ly Up - on our sister's grave! The voice is
 gent - ly, fall gent - ly Up - on our sis - - ter's grave! The voice . . .
 Fall gent - ly Up - on our sister's grave! The voice is

cres.
 hushed, the heart . . . is cold . . . That was . . . so true, so
 hushed, the heart is cold That was . . . so true, . . . so
 . . . is hushed, . . . the heart . . . is cold . . . That was . . . so true, so
 hushed, the heart is cold That was so true, . . . so

Also published in Novello's Tonic Sol-fa Series, No. 230, price 1½d.

IN MEMORIAM.

true and brave, that was . . . so true, . . . so true . . . and
 true and brave, . . . that was so true, so true and
 true and brave, . . . that was so true, . . . so true and
 true and brave, that was so true, so true and

brave! Fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, gent - ly,
 brave!

rall. pp un poco più mosso.
 gent - ly, leaves of gold! . . . Our
 gent - ly, leaves of gold! . . . Our sis - ter sings no
 gent - ly, leaves of gold! . . . Our sis - ter sings no more, . . . no
 un poco più mosso. ♩ = 84.

IN MEMORIAM.

cres.

Our sis - ter sings . . . no more.. O
 sis - ter sings no more, no more, no more.. O
 more, no more, . . . our sis - ter sings no more.. O
 more, no more, she sings no more. O

cres.

sf

Agitato.

Death, how stern thy sway! A joy has pe - rish'd from the shore, A glo - ry from the
 Death, how stern thy sway! A joy has pe - rish'd from the shore, A glo - ry from the
 Death, how stern thy sway! A joy has pe - rish'd from the shore, A glo - ry from the
 Death, how stern thy sway! A joy has pe - rish'd from the shore, A glo - ry from the
Agitato.

calmandosi.

sf dim. *rit.* *pp* *f* TREBLE.
 day, . . . Our sis - ter sings no more, no more, no more! Our
sf dim. *rit.* *pp* *f*
 day, . . . Our sis - ter sings no more, no more, no more!
sf dim. *rit.* *pp* *f*
 day, . . . Our sis - ter sings no more, no more, no more!
sf dim. *rit.* *pp* *f*

IN MEMORIAM.

più mosso.

TREBLE.

sis-ter sings a - gain, a - gain, . . . she sings a-gain, a - gain, a - gain In that blest

ALTO.

Our sis-ter sings a - gain, a - gain In that blest

TENOR. (Sve. lower.)

Our sis-ter sings a - gain, a - gain In that blest

1st & 2nd BASS.

Our sis-ter sings a - gain, a - gain In that blest

più mosso. ♩ = 120.

Our sis-ter sings a - gain, a - gain In that blest

choir a-bove, in that blest choir a - bove ; No sorrow mingles with the strain, no

choir a-bove, in that blest choir a - bove ; No sorrow mingles with the strain, no

choir a-bove, in that blest choir a - bove ; No sorrow mingles with the strain, no

choir a-bove, in that blest choir a - bove ; No sorrow min - gles with the strain, no

sorrow mingles with the strain, And all the song is love, . . . and all the song is

sorrow mingles with the strain, And all the song is love, and all . . . is.

sorrow mingles with the strain, And all the song is love, and all the song is

IN MEMORIAM.

poco a

love, ... No sor - row min-gles with the strain, And all the song is
love, No sor - row min-gles with the strain, And all the
love, No sor - row min-gles with the strain, And all ... the song, ...
love, No sor - row min-gles with the strain, And

poco a

poco a

poco cres. ed animandosi.
love, and all the song is love, and all the song is love, and all the
poco cres. ed animandosi.
song, the song is love, the song is love, and all the
poco cres. ed animandosi.
... and all ... the song, ... and all ... the song, ... and all the
poco cres. ed animandosi.

ff

all ... the song ... is love, ...
poco cres. ed animandosi.

ff

Lento.
song is love! Our sis - ter sings a - gain, a - gain, a - gain!
song is ... love! Our sis - ter sings a - gain, a - gain, a - gain!
song is love! Our sis - ter sings a - gain, a - gain, a - gain!
... is love! Our sis - ter sings a - gain, a - gain, a - gain!

mf

f

ff

Lento. = 92.

Holly Berries, Holly Berries.

CHRISTMAS CAROL.

Words from *Chambers's Journal* (by permission).

W. J. WESTBROOK, Mus. B. Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

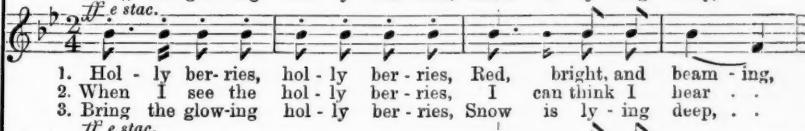
Merrily.

ff e stac. verses 1 and 3 only; verse 2 p.

TREBLE.



ALTO.



TENOR
(sve. lower).



BASS.



PIANO.



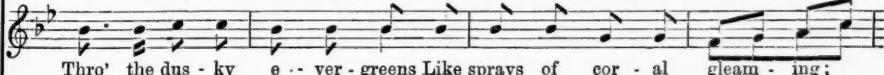
= 120.



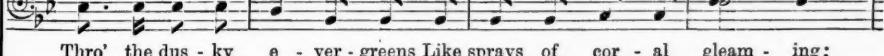
Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . . .
All the gay and bloom-ing flow - ers Till the spring-time sleep; . . .



Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . . .
All the gay and bloom-ing flow - ers Till the spring-time sleep; . . .



Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . . .
All the gay and bloom-ing flow - ers Till the spring-time sleep; . . .



Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
Mer - ry chimes and car - ols sweet Ring - ing in my ear; . . .
All the gay and bloom-ing flow - ers Till the spring-time sleep; . . .



HOLLY BERRIES, HOLLY BERRIES.

Ye have pow'r to fill the heart With me - mo - ries of glee,
 Christ - mas with its blaz - ing fires And hap - py hearths I see,
 Let them grace our hap - py homes With their crim - son light,

Ye have pow'r to fill the heart With me - mo - ries of glee,
 Christ - mas with its blaz - ing fires And hap - py hearths I see,
 Let them grace our hap - py homes With their crim - son light,

Ye have pow'r to fill the heart With me - mo - ries of glee,
 Christ - mas with its blaz - ing fires And hap - py hearths I see,
 Let them grace our hap - py homes With their crim - son light,

p

Ye have pow'r to fill the heart With me - mo - ries of glee,
 Christ - mas with its blaz - ing fires And hap - py hearths I see,
 Let them grace our hap - py homes With their crim - son light,

{

ten.

Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

ten.

Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

ten.

Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

{

HOLLY BERRIES, HOLLY BERRIES.

To be sung at the close of each verse.

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky
fz

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky
fz

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky
fz

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky
ff
d
fz

e - ver - greens Like sprays of cor - al gleam - ing.
e - ver - greens Like sprays of cor - al gleam - ing.
e - ver - greens Like sprays of cor - al gleam - ing.
e - ver - greens Like sprays of cor - al gleam - ing.

TO THE CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

It was a Lover.

SHAKESPEARE.

PART-SONG FOR FOUR VOICES.

B. LUARD SELBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

TREBLE. It was a lov - er and his lass, with a hey and a

ALTO. It was a lov - er and his lass, with a hey and a

TENOR (Sve. lower). It was a lov - er and his lass,

BASS. It was a lov - er and his lass,

Moderato.

PIANO. $\text{♩} = 152$

ho, and a hey non-ny no, with a hey and a ho, and a hey non-ny
dim.

ho, and a hey non-ny no, with a hey and a ho, and a hey... non-ny
dim.

with a hey and a ho, and a hey non-ny no, and a hey non-ny
dim.

with a hey and a ho, and a hey non-ny no, and a hey non-ny
dim.

no, That o'er the green corn-field did pass, In the spring - time, the

no, nonny no, That o'er the green corn-field did pass, In the spring - time, the

no, nonny no, That o'er the green corn-field did pass, In the spring - time, the

no, That o'er the green corn - field did pass, In the

IT WAS A LOVER.

spring - - time, the on - ly pret - ty.. ring - - time;
 spring - - time, the on - ly.. pret - ty.. ring - - time;
 spring - - time, the on - ly.. pret - ty.. ring - - time; When
 spring - - time, the on - ly pret - ty.. ring - - time; When
 When birds do sing, hey ding a ding a ding, Sweet lov - ers love the
 When birds do sing, hey ding a ding ding, Sweet lov - ers love the
 birds do sing, hey ding a ding ding, hey ding a ding ding, Sweet lov - ers love the
 birds do sing, hey ding a ding ding, Sweet lov - - ers, sweet lov - ers love the
 spring, when birds do sing, hey ding a ding a ding, sweet lov - ers, sweet
 spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
 spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
 spring, when birds do sing, hey ding a ding ding, sweet lov - ers

IT WAS A LOVER.

lov - ers love the spring, sweet lov - ers love .. the spring.

love . . . the spring, sweet lov - ers love .. the spring, sweet lov - ers love the spring.

love the spring, sweet lov - ers love .. the spring, sweet lov - ers love the spring.

love . . . the spring, sweet lov - ers .. love the spring.

Be - tween the ac - res of the rye, These pret - ty coun - try

Be - tween the ac - res of the rye, These pret - ty coun - try

Be - tween the ac - res of the rye, These pret - ty coun - try . .

Be - tween the ac - res of the . . rye, these pret - ty coun - try

folk would lie; This ca - rol they be - gan that hour,

folk would lie; This ca - rol they be - gan that hour, How that

folk would lie; This ca - rol they be - gan that hour, be - gan that hour,

folk would lie; This ca - rol they be - gan that hour, be - gan that hour,

IT WAS A LOVER.

dim.

molto rall.

How that life was but a flow - er, how that life was but . . . a
 life . . . was . . . but a flow - er, that life was but . . . a
 How that life was but a flow-er, how that life was
 How that life was but a flow - er, how that life was

p

flow'r, a flow'r. And there - fore take the pre - sent
 flow'r . . . was but a . . . flow'r. And there - fore take the pre - sent
 but a flow'r, was but a . . . flow'r. And there - fore take the pre - sent
 but a flow'r, was but a flow'r. And there - fore take the pre - sent
 time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a
 time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a hey
 time, with a hey and a ho, and a hey non-ny no, and a

IT WAS A LOVER.

The musical score consists of three staves of music in common time, with a key signature of two sharps. The first staff begins with a melodic line and lyrics: "hey non - ny no, For love is crown - ed with the prime, In". The second staff continues the melody and lyrics: "non - ny no, non-ny no, For love is crown - ed with the prime, In". The third staff concludes the section with "hey non - ny no, non-ny no, For love is crown - ed with the prime, In". The fourth staff begins a new section with "spring - time, in spring - time, the on - ly pret - ty ring - time, the". This is followed by three more staves of the same melody and lyrics. The fifth staff begins with "on - ly pret - ty ring - - - time, When birds do sing, hey". This is followed by three more staves of the same melody and lyrics, ending with "When". The music features various dynamics such as *mf*, *pp*, and *mf*.

IT WAS A LOVER.

ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . When
 ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . When
 birds do sing, hey ding a ding a ding, Sweet lov - ers love the spring, . . When
 ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, When

birds do sing, hey ding a ding ding, Sweet lov - ers, sweet lov - ers love the spring;
 birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet lov - ers
 birds do sing, hey ding a ding ding, Sweet lov - ers love the spring, sweet lov - ers
 birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet

sweet lov - ers love . . . the spring, . . . the spring.
 love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love the spring.
 love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love . . . the spring.
 lov - ers love the spring, . . . the spring.

TO HENRY LESLIE, ESQ.

The Ferry Maiden.

BARCAROLE FOR UNACCOMPANIED CHORAL SINGING.

Words by F. E. WEATHERLY.

Music by A. R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

SOPRANO.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.

Sir Ro - land to the ri - ver came, Full blithely there he cried, . . . "O
Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried, "O
Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried, "O
Sir Ro - land to the ri - ver came, Full blithely there he cried, . . . "O

row me o'er the tide, las-sie, O row me o'er the tide! A piece of red, red
row me o'er the tide, las-sie, O row me o'er the tide! A piece of red, red
row me o'er the tide, las-sie, O row me o'er the tide, the tide! A piece of red, red
row me o'er the tide, las-sie, O row me o'er the tide, the tide! A piece of red, red

gold, las - sie, I'll glad - ly give to thee, . . . For yon - der tow'r's my
gold, las - sie, I'll glad - ly give to thee, For yon - der tow'r's my
gold, las - sie, I'll glad - ly give to thee, For yon - der tow'r's my
gold, las - sie, I'll glad - ly give to thee, . . . For yon - der tow'r's my

Also published in Novello's Tonic Sol-fa Series, No. 221, price 1d.

THE FERRY MAIDEN.

rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me, she waits for me, she waits for me..."
rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me, she waits for me, she waits for me..."
rit. *rit.* *mf* *rall.*
 la - dy's bow'r, And there she waits for me..."
rit. *rit.* *mf* *p*
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, . . . He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
mf
 She row'd him o'er the wa - ter wide, She saw him leap to land, . . . He
mf
 left a piece of red, red gold, With - in her li - ly hand. And
p
 left a piece of red, red gold, With - in her li - ly hand. And
p
 left a piece of red, red gold, With - in her li - ly hand, her hand. And
p
 left a piece of red, red gold, With - in her li - ly hand, her hand. And

THE FERRY MAIDEN.

cres.

ma - ny a time she fer - ried him A - cross the wa - ter wide, . . . And ev - 'ry time she
cres.

ma - ny a time she fer - ried him A - cross the wa - ter wide, And ev - 'ry time she
cres.

ma - ny a time she fer - ried him A - cross the wa - ter wide, And ev - 'ry time she
cres.

ma - ny a time she fer - ried him A - cross the wa - ter wide, . . . And ev - 'ry time she
cres.

rit. *rit.* *mf* *rall.*

dropt the gold A - down in - to the tide, in - to . . . the tide, in - to . . . the tide. . .
rit. *rit.* *rall.*

dropt the gold A - down in - to the tide, in - to the tide, in - to . . . the tide. . .
rit. *rit.* *rall.*

dropt the gold A - down in - to the tide, in - to . . . the tide, in - to . . . the tide. . .
rit. *rit.* *p*

dropt the gold A - down in - to the tide.

rit. *rit.* *mf* *p* *rall.*

Slightly faster.

"O row us o'er the tide, las - sie, O row us o'er the tide. . . I'll
Slightly faster.

"O row us o'er the tide, las - sie, O row us o'er the tide, the tide. I'll
Slightly faster.

"O row us o'er the tide, las - sie, O row us o'er the tide, the tide. I'll
Slightly faster.

"O row us o'er the tide, las - sie, O row us o'er the tide. . . I'll
Slightly faster.

THE FERRY MAIDEN.

Long pause. Slower.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.

fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Slower.

Long pause.

- mong the reeds, No maid-en makes re - ply, . . . There, there in the ri - ver
 - mong the reeds, No maid - en makes re-ply, There, there in the ri - ver
 - mong the reeds, No maid - en makes re-ply, There, there in the ri - ver
 - mong the reeds, No maid - en makes re - ply, . . . There, there in the ri - ver
 - mong the reeds, No maid - en makes re-ply, . . . There, there in the ri - ver

rit.

by her boat They see the mai-den lie, the mai-den lie, the mai-den lie.. .
rit.

by her boat They see the mai-den lie, the mai - den lie, the mai - den lie.. .
rit.

by her boat They see the mai-den lie, the mai-den lie, the mai-den lie.. .
rit.

by her boat They see the mai-den lie.. .

The Wreath.

Words by D. LEWIS (about 1700).

Music by Sir JULIUS BENEDICT.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

SOPRANO. 

AUTO.

TENOR.

BASS.

PIANO.

$\text{♩} = 104$

Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
 Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
 Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
 Ye lil - ies, haste, That in the val - leys

Moderato.

breathe: To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
 breathe: To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
 breathe: To Phil - lis haste, To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
 breathe: Sweet, love-ly, chaste, For Phil - lis twine the

wreath. Ye ro-ses come With vir - gin-bloom, The pride of gar - dens
 wreath. Ye ro-ses come With vir - gin-bloom, The pride of gar - dens
 wreath. Ye ro-ses come With vir - gin-bloom, The pride of gar - dens
 wreath. Ye ro - ses come With vir - gin-bloom, The pride of gar - dens

Also published in Novello's Tonic Sol-fa Series, No. 33, price 1d.

THE WREATH.

own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Ye
 own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Ye
 own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Sweet, lovely chaste, . . .
 own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Sweet, lovely,
 lil - - ies, haste, That in the val-leys breathe: To Phil-lis haste, . . .
 lil - - ies, haste, That in the val-leys breathe: To Phillis
 Ye lil-ies, haste. . . . ye lilies, haste, That in the val-leys breathe: To Phillis
 chaste, Ye lil-ies, haste, That in the val-leys, val-leys breathe: To Phillis
 Sweet, love-ly, chaste, . . . For Phil-lis, for Phil-lis twine the wreath, for Phil-lis twine the
 wreath, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the
 wreath, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the
 wreath, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the

THE WREATH.

pp Slowly.

wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.

Slowly.

a tempo.

Ye vio - lets, too, In fields that grow, And drink the ver - nal
Ye vio - lets, too, In fields that grow, And drink the ver - nal
Ye vio - lets, too, In fields that grow, And drink the ver - nal
In fields that grow, And drink the ver - nal

a tempo.

dew; That dash the woods, The meads, the floods, With drops of pur - ple
dew; That dash the woods, The meads, the floods, With drops of pur - ple
dew; That dash the woods, The meads, the floods, With drops of pur - ple
dew; The meads, the floods, With drops of pur - ple

THE WREATH.

hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet the
 hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the
 hue. All, all be join'd . . . Of ev'ry kind, Flowers, herbs; the sweet, the
 hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the
 gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Ye
 gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Ye
 gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way. Sweet, lovely, chaste, . . .
 gay; Twist arm in arm, Weave charm with charm, To Phil-lis haste a - way Sweet, lovely,
 lil - - ies, haste, That in the val - leys breathe: To Phillis haste, . . .
 lil - - ies, haste, That in the val - leys breathe: To Phillis
 Ye lil-ies, haste, . . . ye lil-ies, haste, That in the val - leys breathe: To Phillis
 chaste, Ye lil-ies, haste, That in the val - leys, val - leys breathe: To Phillis

THE WREATH.

cres.

Sweet, love-ly, chaste, For Phil-lis, for Phil-lis twine the wreath, for Phil-lis twine the wreath,

cres.

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the wreath,

cres.

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the wreath,

cres.

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the wreath,

cres.

haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the wreath,

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath. *Slowly.*

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

cres.

wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath. *Slowly.*

a tempo.

To all one date, As signs not fate, As plain, too plain, ap -

To all one date, As signs not fate, As plain, too plain, ap -

To all one date, As signs not fate, As plain, too plain, ap -

As signs not fate, As plain, too plain, ap -

a tempo.

p

f

p

THE WREATH.

- pears; Your glo - ries live Days four or five, But her's as ma - ny
 - pears; Your glo - ries live Days four or five, But her's as ma - ny
 - pears; Your glories live, Your glo - ries live Days four or five, But her's as ma - ny
 - pears; Days four or five, But her's as ma - ny

years. Yet gent - lest race, Your fleet - ing grace To blooming Phil - lis
 years. Yet gent lest race, Your fleet - ing grace To blooming Phil - lis
 years. Yet gentlest race, . . . Your fleeting grace To blooming Phil - lis
 years. Yet gent - lest race, Your fleet - ing grace To blooming Phil - lis

lend : And, as you fade, Remind the maid, That years like days must end. Ye
 lend : And, as you fade, Remind the maid, That years like days must end. Ye
 lend : And, as you fade, Remind the maid, That years like days must end. Sweet, lovely, chaste, . . .
 lend : And, as you fade, Remind the maid, That years like days must end. Sweet, lovely,

THE WREATH.

cres.

lil - - -ies, haste, That in the valleys breathe: To Phillis haste, . . .

lil - - -ies, haste, That in the valleys breathe : To Phil-lis dim.

Ye lilies,haste, . . . ye lilies,haste,That in the valleys breathe : To Phil-lis

chaste, Yelilies, haste, That in the valleys,valleys breathe : To Phil-lis

cres. f dim.

Sweet,lovely, chaste, For Phil-lis, for Phil-lis twine the wreath, for dim.

haste, Sweet,lovely,chaste, For Phil-lis twine the wreath, for

haste, Sweet,lovely,chaste, For Phil-lis twine the wreath, for dim.

haste, Sweet,lovely,chaste, For Phil-lis twine the wreath, for

cres. f dim.

Phil-lis twine the wreath, for Phil-listwine the wreath, for Phil-lis twine the wreath. ppSlowly.

Phil-listwine the wreath, for Phil-listwine the wreath, for Phil-lis twine the wreath.

Phil-listwine the wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

Phil-listwine the wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath.

Phil-listwine the wreath, for Phil-lis twine the wreath, for Phil-lis twine the wreath. Slowly.

The Lark now leaves his watery nest.

PART-SONG.

Words by Sir W. DAVENANT (1605-1668.)

J. G. CALLCOTT.

London : NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.
(With closed lips.)

The musical score consists of five staves. The top three staves are vocal parts: Soprano, Alto, and Tenor. The bottom two staves are for the Bass and Piano. The piano part includes a dynamic marking of pp at the beginning and a tempo of $\text{♩} = 92$. The vocal parts begin with a dynamic of 6pp and a tempo of $\text{♩} = 92$. The vocal parts sing in unison, with the piano providing harmonic support. The lyrics are as follows:

The lark now leaves his wat'ry nest, And
 climb - ing shakes his dew - y wings; He takes this win - dow for the east, And
 to im - plore your light he sings, and to im - plore your light he sings, A -

The score uses various dynamics including *cres.*, *dim.*, *pp*, *mf*, and *pp*.

* May be sung by a Solo Tenor, in which case the Tenor Chorus would sing the upper Bass notes as far as "Awake," &c.

THE LARK NOW LEAVES HIS WATERY NEST.

poco accel.

Till she can dress her beau-ty at your eyes, A -

wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -

wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -

wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -

wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -

poco accel.

a tempo.

dim.

wake, a - wake, the morn will nev - er rise Till she can dress . . . her

wake, a - wake, the morn will nev - er rise Till she can dress . . . her

wake, a - wake, the morn will nev - er rise Till she can dress . . . her

wake, a - wake, the morn will nev - er rise Till she can dress . . . her

a tempo.

dim.

ritard.

beau - - ty, her beau - ty at . . . your eyes . . .

beau - - ty, her . . . beau - ty at . . . your eyes . . .

beau - - ty, . . . her beau - ty at . . . your eyes . . .

beau - - ty, . . . her beau - ty at . . . your eyes . . .

ritard.

THE LARK NOW LEAVES HIS WATERY NEST.

Tempo primo.
(With closed lips.)

(With closed lips.)

(With closed lips.)

The mer - chant bows un - to the sea - man's star, The

Tempo primo.

plough - man from the sun his sea - son takes; But still the lov - er wonders what they are Who

look for day be - fore his mis - tress wakes, who look for day be - fore his mis - tress wakes. A -

THE LARK NOW LEAVES HIS WATERY NEST.

poco accel.

Then draw your cur - tains and be-gin the dawn, A -
- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be-gin the dawn, A -
- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be-gin the dawn, A -
- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be-gin the dawn, A -
poco accel.

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,
- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,
- wake, a - wake, break thro' your veils of lawn, Then draw your cur - - - tains,
- wake, a - wake break thro' your veils of lawn, Then draw your cur - - - tains, . . .

rall.

then draw . . . your cur - tains and be - gin, be - gin the dawn.
then draw . . . your cur - tains and be - gin . . . the dawn.
then dim. draw . . . your cur - tains and be - gin, be - gin the dawn.
then . . . draw . . . your cur - tains and be - gin the dawn. *rall.*

dim.

Also published in Novello's Tonic Sol-fa Series, No. 245, price 1d.

(114)

The Clouds that wrap the setting Sun.

PART-SONG.

SAMUEL REAY.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

PIANO. *mf*

$\text{d} = 66.$

The clouds that wrap the set - ting sun, When Au - tumn's
The clouds that wrap the set - ting sun, When Au - - - tumn's
The clouds that wrap the set - ting sun, When Au - tumn's
The clouds that wrap the set - ting sun, When Au - tumn's

soft - - - est gleams are end - ing, Where all bright hues to - ge - ther
soft - est gleams are end - ing, Where all bright hues to - ge - ther
soft - est, soft - est gleams are end - ing, Where all bright hues to - ge - ther
soft - - - est gleams are end - ing, Where all bright hues to - ge - ther

THE CLOUDS THAT WRAP THE SETTING SUN.

cres.

dim. >

mf

run, . . . In sweet, in sweet con - fu - sion blend - ing: Why, as we

cres. dim.

run, . . . In sweet con - fu - sion blend - - ing: Why, as we

cres. dim.

run, to - ge - ther run, In sweet con - fu - sion blend - ing: Why, as we

cres. dim.

run, . . . In sweet, con - fu - sion blend - ing: Why, as we

cres. dim.

cres.

watch their float - ing wreath, Seem they the breath| of life to

cres.

watch their float - ing wreath, Seem they the breath of life to

cres.

watch their float - ing wreath, Seem they the breath of life to

cres.

watch, we watch their float - ing wreath, Seem they the breath of life to

cres.

dim.

breathe? To Fan - cy's eye their mo - tions prove . . . They man - tle

dim.

breathe? To Fan - cy's eye their mo - tions prove . . . They man - tle

dim.

breathe? To Fan - cy's, Fan - cy's eye their mo - tions, mo - tions prove They man - tle

dim.

breathe? To Fan - cy's eye their mo - tions prove They man - tle

dim.

THE CLOUDS THAT WRAP THE SETTING SUN.

round, they man-tle round the sun for love. When up some wood - land dale we
 round, they man-tle round the sun for love. When up some wood - land dale we
 round, man - tle round the sun for love. When up some wood - land dale we
 round, they man - tle round the sun for love. When up some wood - land dale we

catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd
 catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd
 catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd
 catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd

ear be - wil - der'd watch . His chime, his chime of rest - less mo -
 ear be - wil - der'd watch His chime, his chime of rest - less mo -
 ear be - wil - der'd watch His chime, his chime of rest - less, rest - less mo -
 ear be - wil - der'd watch His chime of rest - less mo -

THE CLOUDS THAT WRAP THE SETTING SUN.

cres.

tion ; Still, as the surg - ing waves re - tire, They seem to
cres.

tion ; Still, as the surg - ing waves re - tire, They seem to
cres.

tion ; Still, as the surg - ing waves re - tire, They seem to
cres.

tion ; Still, as the surg - ing, surg - ing waves re - tire, They seem to
cres.

mf

cres.

dim.

gasp with strong de - sire : Such signs of love old O - cean
dim.

gasp with strong de - desire : Such signs of love old O - cean
dim.

gasp with strong de - desire : Such signs, such signs of love old O - cean,
dim.

gasp with strong de - desire : Such signs of love old O - cean
dim.

cres.

ritard. e dim.

gives, . . . We can - not choose, we can-not choose but think he lives.
cres.

gives, . . . We can - not choose, we can-not choose but think he lives.
cres.

O - cean gives, We can - not choose, can - not choose but think he lives.
cres.

gives, We can - not choose, we can - not choose but think he lives.
cres.

ritard. e dim.

King Winter.

Translated from the German by
Mrs. CARY-ELWES.

FOUR-PART SONG.

SEYMOUR J. G. EGERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

Allegretto.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(*ad lib.*)

$\text{♩} = 66.$

Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow : Dust-y

Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow : Dust-y

Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow : Dust-y

Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow : Dust-y

Allegretto.

cres. poco ritard. dim. a tempo. cres.

March-wind, i - cy rain-drops, Wail a-round with sob of woe. Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. cres.

March-wind, i - cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. cres.

March-wind, i - cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

cres. dim. p cres.

March-wind, i - cy rain-drops, Wail a-round with sob of woe, Long grizz-ly - col-our'd hang-eth Thy old

poco ritard. a tempo.

cres. dim. p cres.

grey beard like a sheet ; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres.

grey beard like a sheet ; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres.

grey beard like a sheet ; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres.

grey beard like a sheet ; Win-ter, it is time to cut it, See, it reach-eth to thy feet.

cres. ritard.

KING WINTER.

L'istesso tempo.

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the

L'istesso tempo.

senza ritardare.

ground : . . . But the spin - ning-wheel's loud hum-ming, but the spin - ning-wheel's loud *cres.*

ground : . . . But the spin - ning-wheel's loud hum-ming, but the *cres.*

ground : . . . But the spin - ning-wheel's loud *cres.*

ground : . . . But the spin - ning-wheel's loud *p. cres.*

ground : . . . But the

senza ritardare. *p*

hum - ming Sets his old head whirr - ing round, sets his old head whirr-ing, whirr - ing

spinning-wheel Sets his old head whirr - ing round,

hum - ming Sets his old head whirr - ing round, sets his old head

spinning-wheel, Sets his old head whirr - ing round,

KING WINTER.

Andante.

round, round, round. Spring now
 sets his old head whirr-ing, whirr-ing round, round, round. Spring now
 whirr-ing round, his old head whirr-ing round, round, round. Spring now
 sets his old head whirr-ing round, round, round. Spring now

Andante. $\text{♩} = 50.$

poco cres.
 mocks him, gai - ly laugh - ing, With a rose-leaf flut - tring by; And be - fore the scent of poco cres.
 mocks him, gai - ly laugh - ing, With a rose-leaf flut - tring by; And be - fore the scent of poco cres.
 mocks him, gai - ly laugh - ing, With a rose-leaf flut - tring by; And be - fore the scent of poco cres.
 mocks him, gai - ly laugh - ing, With a rose-leaf flut - tring by; And be - fore the scent of poco cres.

Tempo 1mo.
 vi - o - lets Must he quickly up and fly... Young are laugh-ing, old are p cres.
 vio - - lets Must he quickly up and fly... Young are
 vio - lets must he, Must he quickly up and fly...
 vio - lets Must he quickly up and fly...
Tempo 1mo.
 pp cres - cen -

KING WINTER.

laughing, Rings the mer-ry, mer-ry sound of play ; He who weeps a-way must hast-en, For to -
 laughing, Rings the mer - ry sound of play ; He who weeps a-way must hast-en, For to -
 Rings the mer - ry sound of play ; He who weeps a-way must hast-en, For to -
 Young are laugh-ing ; He who weeps a-way must hast-en, For to -
 do. sempre.
 dim.
 day e'en sor - row's gay, for to - day e'en sor-row's gay,
 day e'en sor - row's gay, for to - day e'en sor - row's
 day e'en sor - row's gay, for to - day, for to - day e'en sor - row's
 day e'en sor - row's gay, for to - day e'en sor - row's
 f
 p

 sor - row's gay !
 gay, sor - row's gay !
 gay, sor - - row's gay !
 gay, sor - - row's gay !

MUSIC
WITH
SACRED WORDS,
FROM
VOLS. XVII. AND XVIII.
OF
THE MUSICAL TIMES.

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A

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Ave Maria.

The English words adapted
by the Rev. J. TROUTBECK, M.A.

MOTETT.

FRANZ ABT (Op. 438).

London : NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

TREBLE. *Andante.*

ALTO.

TENOR (Soprano, lower)

BASS.

ACCOMP.

O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - à ple - na,

O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - à ple - na,

O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - à ple - na,

O Lord most ho - ly, O God most migh - ty,
A - ve Ma - ri - a! gra - ti - à ple - na.

O lov-ing Sa - viour, Thee would we be prais-ing with joy - ful lips,
Do - mi-nus te - cum, be - ne - die - ta tu in mu-li - e - ri - bus,
pp *poco a poco cres.*

O . . . lov-ing Sa - viour, Thee would we be prais-ing with joy - ful lips,
Do - mi-nus te - cum, be - ne - die - ta tu in mu-li - e - ri - bus,
pp *poco a poco cres.*

O lov-ing Sa - viour, Thee would we be prais-ing with joy - ful lips,
Do - mi-nus te - cum, be - ne - die - ta tu in mu-li - e - ri - bus,
pp *poco a poco cres.*

O lov-ing Sa - viour, Thee would we be prais-ing with joy - ful lips, for
Do - mi-nus te - cum, be - ne - die - ta tu in mu-li - e - ri - bus, . . .

Also published in Novello's Tonic Sol-fa Series, No. 473, price 1d.

AVE MARIA.

mf

for Thou hast redeem-ed us, Thou hast re-deem-ed us of Thy grace and mer-ey.
 et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-ey.
 et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-ey.
 et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

Thou hast redeem'd us, Thou hast re-deem'd us of Thy grace and mer-ey.
 et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

TREBLE SOLO.
poco animato.

Teach us to know Thee, teach us to
 Sanc-ta Ma-ri-a, ma-ter

love Thee, make us to fol-low, to fol-low af-ter
 De-i, o-ra pro-no-bis, pro no-bis pec-ca-

AVE MARIA.

tempo primo. tranquillo.

ho - li - ness; So in temp - ta - tion, And in the hour of
 to - ri - bus O - ra pro no - bis, nunc, et in ho - ra mortis

molto cres. *sf* *dim.*

sad - ness, we shall find com - fort and help in Thee.
 nos - tra, o - ra, o - ra pro no - bis.

TUTTI.

Guide .. us, O Sa - viour, O .. lov - ing Sa - viour,
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

TUTTI.

Guide .. us, O Sa - viour, O .. lov - ing Sa - viour,
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

TUTTI.

Guide .. us, O Sa - viour, O .. lov - ing Sa - viour,
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

TUTTI.

Guide us, O Sa - viour, O lov - ing Sa - viour,
 Sanc - ta Ma - ri - a! o - - ra pro no - ois,

p

AVE MARIA.

poco rit. dim.

So in the hour of sad - ness we shall find com - fort and help in Thee,
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit. dim.

So in the hour of sad - ness we shall find com - fort and help in Thee.
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit. dim.

So in the hour of sad - ness we shall find com - fort and help in Thee.
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit. dim.

So in the hour of sad - ness we shall find com - fort and help in Thee.
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit.

A - - - men, A - - - men. . . .
A - - - men, A - - - men. . . .

A - - - men, A - - - men. . . .
A - - - men, A - - - men. . . .

A - - - men, A - - - men. . . .
A - - - men, A - - - men. . . .

A - - - men, A - - - men. . . .
A - - - men, A - - - men. . . .

p p fz p pp

A - - - men, A - - - men. . . .
A - - - men, A - - - men. . . .

p p fz p pp

This Motett is also published as a sacred song, price 1s. 6d. nett.

(123)

Lift thine eyes to the mountains.

TRIO FROM MENDELSSOHN'S "ELIJAH."

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

1st TREBLE. Lift thine eyes, O lift thine eyes to the moun-tains, whence

2nd TREBLE. Lift thine eyes, O lift thine eyes to the moun-tains, whence

ALTO. Lift thine eyes, O lift thine eyes to the moun-tains, whence

Andante.

PIANO. $\text{♩} = 100.$ com - eth, whence com - eth, whence com - eth help.

com - eth, whence com - eth, whence com - eth help. Thy help com - eth,

com - eth, whence com - eth, whence com - eth help. Thy help

Thy help com - eth from the Lord, the Ma - ker of

com - eth from . . . the Lord, from the Lord, the Ma - ker of

com - eth from . . . the Lord, the Ma - - - ker of

Also published in Novello's Tonic Sol-fa Series, No. 47, price 1½d.

LIFT THINE EYES TO THE MOUNTAINS.

heaven and earth... He hath said, thy foot...
heaven and earth... He hath said, thy
heaven and earth... He hath said, thy

shall not be mo - ved. Thy Keep - er will ne - ver slum - ber,
foot shall not be mo - ved. Thy Keep - er will ne - ver
foot shall not be mo - ved. Thy Keep - er will ne - ver

ne - ver, will ne - ver slum - ber, ne - ver slum - ber.
slum - ber, ne - ver, will ne - ver slum - ber.
slum - ber, ne - ver, will ne - ver slum - ber, will ne - ver slum - ber.

LIFT THINE EYES TO THE MOUNTAINS.

The musical score consists of three staves of music in common time, key signature of two sharps, and treble clef. The vocal part is in soprano range, accompanied by a piano or organ basso continuo. The lyrics are integrated into the musical lines.

Staff 1:

- Line 1: Lift thine eyes, O lift thine eyes to the moun - tains, whence
- Line 2: Lift thine eyes, O lift thine eyes .. to the moun - tains, whence
- Line 3: Lift thine eyes, O lift thine eyes to the moun - tains,

Staff 2:

- Line 1: com - eth, whence com - eth, whence com - - eth help, whence
- Line 2: com - eth, whence com - eth, whence com - eth help, whence com - -
- Line 3: whence . . com - eth, whence com - - eth help, whence com - -

Staff 3:

- Line 1: com - eth, whence com - eth, whence com - eth help.
- Line 2: - - eth, whence com - eth, whence com - eth help.
- Line 3: - - eth, whence com - eth, whence com - eth help.

O come, let us worship.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm xcv. 6, 7.

Arranged from HIMMEL, 1875.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Larghetto.

VOICE.

Also published in Novello's Tonic Sol-fa Series, No. 19, price 1d.

O COME, LET US WORSHIP.

Ma - ker, For He is our God, He is the Lord, the Lord our

mf

sf

rall. molto.

God; O come . . . and kneel before the Lord, O come . . . and kneel be - fore the
poco rit. *rall. molto.*

p

a tempo. CHORUS. *dim.*

Lord. O come, let us wor - ship and kneel be - fore the Lord, O

ALTO. *mf* *dim.* *p*

O come, let us wor - ship and kneel be - fore the Lord, . . . O

TENOR. *mf* *dim.* *p*

O come, let us wor - ship and kneel be - fore the Lord, . . . O

BASS. *mf* *dim.* *p*

O come, let us wor - ship and kneel be - fore the Lord, . . . O

a tempo.

mf *dim.* *p*

cres.

come, let us wor - ship, let us kneel be - fore . . . the Lord, For

cres.

come, let us wor - ship, let us kneel be - fore the Lord, He is the

cres. *p*

come, let us wor - ship, let us kneel be - fore the Lord, He is the

cres.

come, let us wor - ship, let us kneel be - fore the Lord,

cres. *p*

O COME, LET US WORSHIP.

SOLO SOPRANO.

cres.
He is the Lord our God, He is our God:
Lord our God, He is the Lord, the Lord our God:
Lord our God, He is the Lord our God:
He is the Lord our God:

come, let us worship
let us worship before the Lord our Ma-ker.
let us worship before the Lord our Ma-ker.
let us worship before the Lord our Ma-ker.

O COME, LET US WORSHIP.

The musical score consists of two staves of vocal music and a piano accompaniment. The vocal parts are in common time, key of G major (two sharps). The piano part is also in common time, key of G major.

Vocal Parts:

- Top Vocal Staff:** The lyrics are "He is our God," followed by a repeat sign, then "O come, . . ." and "O come, . . .". The vocal line ends with a sustained note on "o" followed by a fermata.
- Bottom Vocal Staff:** The lyrics are "O come, He is the Lord, the Lord our God, He" repeated twice, followed by "O come, He is the Lord our God, He" and "O come, He is the Lord our God, He".

Piano Accompaniment:

- Staff 1 (Treble):** Starts with eighth-note chords in piano dynamic (pp). The piano dynamic changes to mf at the beginning of the second section. It features sustained notes and eighth-note chords.
- Staff 2 (Bass):** Features sustained notes throughout the piece.

Performance Instructions:

- Top Vocal Staff:** "sust." above the note, "mf" dynamic.
- Bottom Vocal Staff:** "dim." dynamic.
- Second Section:** "rall. molto." dynamic.
- Repetitions:** "rit." markings above the notes indicate a gradual slowing down.
- Final Measures:** "cres. f" dynamic, "sf" dynamic, "rall. molto. pp" dynamic.

Hosanna in the Highest.

ANTHEM FOR ADVENT.

S. Matt., xxi. 9. Isaiah lxiii. 1—4, and part of a Hymn.

J. STAINER.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

TREBLES ONLY.

ACCOMP. $\textcircled{O} = 80.$

(Flutes 8 ft. and 4 ft.)

(Oboe or soft Reed.)

CHORUS.

Ho.

Full Swell.

ALL THE MEN'S VOICES.

Gt. Org. soft Diaps.

Ho - san - na in the Highest, Ho - san - na, Ho - san - na in the Highest, Ho - san - na. Who is
this? Who is this? Who is this that com - eth from E - dom? Who is
Ho - san - na in the High - est, Ho - san - na, Ho - san - na, Ho -
this? Who is this?
(Full Swell.)

* If found too high, the G may be omitted in this and the next following passage.

HOSANNA IN THE HIGHEST.

The musical score consists of six staves. The top two staves are soprano voices, with lyrics: "san - na in the High - est, Ho - san - na!" and "san - na, Ho - san - na!". The third staff is labeled "TENOR". The fourth staff is labeled "BASS" and contains the lyrics "Who is this with dyed gar - ments from". The fifth staff is labeled "Gt. Org." and shows organ chords. The sixth staff is blank. The seventh staff begins with "Boz - rah? This that is glo - ri - ous . . ." followed by "in His ap - pa - rel, travelling in the". The eighth staff continues with "Boz - rah? This that is glo - ri - ous . . ." followed by "in His ap - pa - rel, travelling in the". The ninth staff is blank. The tenth staff begins with "Ho - san - na in the High-est, Ho - san - na, Ho - san - na, Ho -". The eleventh staff continues with "Ho - san - na, Ho - san - na, Ho -". The twelfth staff begins with "greatness of His strength?" followed by "Ho - san - na, Ho -". The thirteenth staff continues with "greatness of His strength?" followed by "Ho - san - na, Ho -". The fourteenth staff is labeled "(Gt. Diaps.)". The fifteenth staff is labeled "Ped.".

HOSANNA IN THE HIGHEST.

The musical score consists of six staves of music, likely for a church organ or choir. The lyrics are integrated into the musical lines. The score includes dynamics such as *cres.*, *ff*, *fff*, *f*, *p*, and *Ped.*. The music features various note values and rests, with some notes connected by stems. The lyrics are as follows:

- san - ha in the High - est, Ho - san - na.
 - san - - na, Ho - san - na.
 - san - na, Ho - san - na. I that speak in righ - teous-ness,
 Ho - san - na.
 Ho - san - na, Ho - san - na, *cres.*
 Ho - san - na in the High - est, Ho - san - na, Ho - san - na, Ho -
 migh - ty to save. Ho - san - - na, Ho - san - na, Ho -
 migh - ty to save. Ho - san - - na, Ho - san - na,
 (Full Swell.) *cres.*
 Ped.
 Ho - san - na.
 - san - na in the High - est, Ho - san - na.
 - san - p - na, Ho - san - na.
 Ho - san - na, Ho - san - na.
cres. *f* *p* *p* *Swell.*

HOSANNA IN THE HIGHEST.

TREBLE. *p*

Where-fore art Thou red in Thine ap - pa - rel, and Thy

TENOR & BASS.

gar - ments like him that tread-eth in the wine - fat? I have trod-den the

A long pause.

wine-press a-lone; and of the people there was none with Me: I will tread them in Mine
Slow. *Faster.*

ang - er, and tram-ple them in My.. fu - ry; for the day of ven - geance

is in Mine heart. and the year of My re-deem-ed is come. . . .

rall.

Slow.

dim.

p rall.

pp

HOSANNA IN THE HIGHEST.

CHORALE. Slow and solemnly.

And when as Judge Thou draw - est nigh, The se - crets of all
 And when as Judge Thou draw - est nigh, The se - crets of all
 And when as Judge Thou draw - est nigh, The se - crets of all
 And when as Judge Thou draw - est nigh, The se - crets of all
 CHORALE. Slow and solemnly.

d=60.

Ped. throughout.

hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their
 hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their
 hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their
 hearts to try; When sin - ners meet their aw - ful doom, And saints at - tain their

heav'n - ly home; O let us not for e - vil past Be driv - en from Thy
 heav'n - ly home; O let us not for e - vil past Be driv - en from Thy
 heav'n - ly home; O let us not for e - vil past Be driv - en from Thy
 heav'n - ly home; O let us not for e - vil past Be driv - en from Thy

HOSANNA IN THE HIGHEST.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music features various dynamics such as *dim.* (diminuendo), *pp* (pianissimo), *fff* (fortissimo), and *f* (forte). The lyrics are repeated in three sections:

face at last; But with the bless-ed e - ver-more Be - hold and love Thee
 face at last; But with the bless-ed e - ver-more Be - hold and love Thee
 face at last; But with the bless-ed e - ver-more Be - hold and love Thee
 face at last; But with the bless-ed e - ver-more Be - hold and love Thee

and a - dore; Be - hold and love Thee and a - dore,
 and a - dore; Be - hold and love Thee and a - dore,
 and a - dore; Be - hold and love Thee and a - dore,
 and a - dore; Be - hold and love Thee and a - dore,

a - dore. A - - men, A - - - - men.
 a - dore. A - - men, A - - - - men.
 a - dore. A - - men, A - - - - men.
 a - dore. A - - men, A - - - - men.

A Folio Edition of this Anthem is published, price 1s.; also separate vocal parts, 6d.; and in Novello's Tonic Sol-fa Series, No. 108, price 1d.

Jesu, Lord of Life

J. CUMMINS.

ANTHEM.

G. A. NAUMANN.

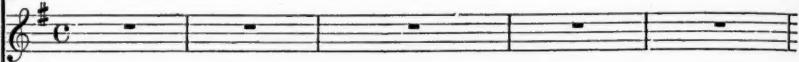
London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

TREBLE.



ALTO.



TENOR
(Soprano, lower).



BASS.



ACCOMP.



$\text{d} = 60.$

Andante.

VERSE, OR SEMI-CHORUS.

Je - su, Lord of life and glo - ry,

VERSE, OR SEMI-CHORUS.

Je - su, Lord of life and glo - ry,

CHORUS.

Bend from heav'n Thy gra - cious ear; While our wait-ing souls a - dore Thee,

CHORUS.

Bend from heav'n Thy gra - cious ear; While our wait-ing souls a - dore Thee,

mf CHORUS.

Bend from heav'n Thy gra - cious ear; While our souls a -

CHORUS.

While our souls a - dore Thee,

JESU, LORD OF LIFE.

VERSE, OR SEMI-CHORUS.

Friend of help - less sinners hear.

By Thy mer - cy. O de - li - ver
VERSE, OR SEMI-CHORUS.

Friend of help - less sinners hear.

By Thy mer - cy, O de - li - ver

dore Thee, Friend of sinners hear.

Friend of help - less sinners hear.

*Fl.**cres.*

us, good Lord, by Thy mer - cy, by Thy mer - cy, O de - li - ver

*pp**cres.*

us, good Lord, by Thy mer - cy, by Thy mer - cy, O de - li - ver

pp

VERSE, OR SEMI-CHORUS.

By Thy mer - cy, by Thy mer - cy, O de - li - ver

*cres.**pp*

CHORUS.

us, good Lord, Je - su, Lord of life and glo - ry, Bend from heav'n Thy gracious ear.

mf CHORUS.

us, good Lord, Je - su, Lord of glo - ry, Bend from heav'n Thy gracious ear.

mf CHORUS.

us, good Lord, Bend, O bend from heav'n Thy gracious ear.

CHORUS.

Je - su, Lord of life and glo - ry, Bend from heav'n Thy gracious ear.

JESU, LORD OF LIFE.

VERSE, OR SEMI-CHORUS.

A little slower.

In the so - lemn

VERSE, OR SEMI-CHORUS.

In the so - lemn

*A little slower.**A little slower.**pp*

CHORUS.

hour of dy - ing, In the aw - ful judg - ment day, May our souls, on

CHORUS.

hour of dy - ing, In the aw - ful judg - ment day, May we, on

CHORUS.

VERSE, OR SEMI-CHORUS.

In the aw - ful judg - ment day, May we,

CHORUS.

May our souls, our

VERSE, OR SEMI-CHORUS.

Thee re - ly - ing, Find Thee still . . . our Hope and Stay. By Thy mer - ey,

VERSE, OR SEMI-CHORUS.

Thee re - ly - ing, Find Thee still our Hope and Stay. By Thy mer - ey,

VERSE, OR SEMI-CHORUS.

May we Find Thee still . . . our Hope and Stay. By Thy mer - ey,

souls . . . Find Thee still our Hope and Stay.

JESU, LORD OF LIFE.

CHORUS.

VERSE, OR SEMI-CHORUS.

by Thy mer - cy, O de - li - ver us, good Lord, by Thy mer - cy,
CHORUS. VERSE, OR SEMI-CHORUS.

by Thy mer - cy, O de - li - ver us, good Lord, by Thy mer - cy,
CHORUS. VERSE, OR SEMI-CHORUS.

by Thy mer - cy, O de - li - ver us, good Lord, by Thy mer - cy,
CHORUS.

O de - li - ver us, good Lord,

CHORUS.

Slower.

by Thy mer - cy, O de - li - ver us, good Lord, O . . . de - li - ver
CHORUS. pp

by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver
CHORUS. pp

by Thy mer - cy, O de - li - ver us, good Lord, O de - li - ver
CHORUS. pp

O de - li - ver us, good Lord, Slower. O de - li - ver
pp

rit.

us, . . . good Lord.
rit.

us, . . . good Lord.
rit.

us, . . . good Lord.
rit.

us, . . . good Lord. a tempo.

p pp rit.

Whoso hath this world's good.

ANTHEM.

From the Service in B flat.

J. BAPTISTE CALKIN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

TENOR SOLO. *mp*

VOICE. Who - so hath this world's good, and

ORGAN. *Solo stop 8ft.* *Sw. p* *cal.* *Sw. p* *a tempo.*

VOICE. *d = 80.* se - eth his bro-ther have need, and shut - teth up his com-pas-sion,

ORGAN. *Solo.* *Sw.*

VOICE. How dwel - leth the love of God in him?

QUARTET. TREBLE. SOLO.

ALTO. SOLO. Who - so hath this world's good, and se - eth his bro-ther have

TENOR (sve. lower.) SOLO. Who - so hath this world's good, . . . and se - - eth his

BASS. SOLO. Who - - so hath this world's good, and se - - eth his

QUARTET. TREBLE. SOLO. Who - so hath this world's good, and se - eth his bro-ther have

WHOSO HATH THIS WORLD'S GOOD.

need, and shut-teth up his com - pas - sion,
bro - ther have need, and shut - teth up his com - pas - sion,
bro - ther have need, and shut - - teth up his com - pas - sion,
need, and shut-teth up his com - pas - sion,

Solo.

How dwell-eth the love of God . . . in him?
How dwell - - eth the love of God in him?
How dwell - eth the love of God in him? Give alms of thy
How dwell-eth the love of God in him?

Su.

Give alms of thy goods, and ne-ver turn thy face from a - ny poor: then the
Give alms of thy goods, and ne-ver turn thy face from a - ny poor: then the
goods, of thy goods, and ne-ver turn thy face from a - ny poor: then the
Give alms of thy goods, and ne-ver turn thy face from a - ny poor: then the

WHOSO HATH THIS WORLD'S GOOD.

face of the Lord shall not be turn - ed a -
face . . . of the Lord shall not be turn - ed a -
face of the Lord shall not, shall not be turn - ed a -
face . . . of the Lord . . . shall not be turn - ed a -

way . . . from thee.
way, a - way from thee.
way . . . from thee. . . Who - so hath this world's good, and
way . . . from thee.

mf

se- eth his brother hath need, and shut - teth up his com-pas-sion,

(118)

WHOSO HATH THIS WORLD'S GOOD.

and shutteth up his compas-sion, How dwell-eth the love, . . . the

mf

Give alms,
love of God in him? Give alms of thy

mf

Give alms of thy

Solo.

aims of thy goods, from a - ny
aims of thy goods, and ne - - ver turn a-way thy face

mf

goods, and ne-ver turn a-way thy face .. from a - ny

goods, aims of thy goods, and ne - ver turn from a - ny

(149)

WHOSO HATH THIS WORLD'S GOOD.

f

poor, then the face of the Lord . . . shall not be turn - ed a-way from
cal. sempre.

and then the face of the Lord . . . shall not be turn - ed a-way from
cal. sempre.

poor, then the face of the Lord shall not be turn - ed . . . a-way from
cal.

poor, then the face of the Lord shall not be turn-ed a-way from
cal. sempre.

a tempo.

thee; shall not be turn'd a-way from thee, shall not be
a tempo. *poco cal. quasi a tempo.*

thee; shall not be turn'd from thee, shall
a tempo. *poco cal. quasi a tempo.*

thee; a-way from thee, shall
a tempo. *poco cal. quasi a tempo.*

thee; a-way from thee, shall

a tempo.

poco cal.

quasi a tempo.

cal. a tempo.

turn'd a-way, a-way from thee. . . .
a tempo.

not be turn'd a-way from thee. . . .
a tempo.

not be turn'd . . . a-way from thee.
cal. a tempo.

not be turn'd from thee. . . .
Solo.

cal. *a tempo.*

The Lord is my Strength.

Psalm cxviii, 14, 17, 29.

ANTHEM FOR EASTER.

Composed by HENRY SMART.

TREBLE.

ALTO.

TENOR (or lower).

BASS.

ORGAN.

Gt. Org. mf

$\text{d} = 100$

Allegro.

The Lord is my strength, my

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song,

strength and my song, the Lord is my strength, my strength and my song, The

The Lord is my strength, my strength and my

The Lord is my strength and my song,

The Lord is my strength and my song,

Lord is my strength and my song, the Lord is my strength, my

Also published in Novello's Tonic Sol-fa Series, No. 480, price 1*l*d.

THE LORD IS MY STRENGTH.

song, the Lord is my strength, my strength and my song,
 . . . the Lord . . . is my strength and my song,
 . . . the Lord is my strength, my strength and my song, *mf*
 strength and my song, the Lord is my strength and my song, And is be -

Full Swell.

And is be - come my sal - va - tion; The Lord is my strength, my
 - come my sal - va - tion, be - come my sal - va - tion; The Lord . . . is my

mf

And is be - come my sal - va - tion; The
 And is be - come my sal - va - tion, be - come my sal - va - tion;
 strength and my song;
 strength and my song;

Gt. Org.

THE LORD IS MY STRENGTH.

Lord . . . is my strength and my song, and is be - come my sal -

The Lord . . . is my song, and is be - come my.

The Lord is my strength and my song, and is be - come my sal -

The Lord . . . is my song, and is be - come my sal -

- va - - tion, . . . is be - come my sal - va - - tion.

. . . sal - va - tion, and is be - come my sal - va - - tion.

- va - - tion, . . . is be - come my sal - va - - tion.

- va - - tion, and is be - come my sal - va - - tion.

I shall not die, but

I shall not die, but live, . . .

dim. Gt. Org. 16 and 8 ft. with Swell coupled.

Ped. in 8ves.

THE LORD IS MY STRENGTH.

cresc.
 I shall not die, but live, and de -
 cresc.
 I shall not die, but live, not die, but live, and de -
 cresc.
 live, not die, not die, but live, and de -
 cresc.
 I shall not die, but live, not die, but live, and de - declare the
sempre cresc.
 I shall not die, but live, not die, but live, and de - declare the works of the Lord.
 I shall not die, but live, not die, but live, and de - declare the works of the Lord.
 I shall not die, but live, not die, but live, and de - declare the works of the Lord.
 I shall not die, but live, not die, but live, and de -
 works of the Lord. I shall not die, but live, not die, but
 cresc.
 I shall not die, but live, and de -
 cresc.
 I shall not die, but live, not die, but live, .. and de -
 cresc.
 live, I shall not die, not die, but live, .. and de -
 cresc.
 live, I shall not die, not die, but live, and de -
 cresc.
 live, I shall not die, not die, but live, and de -

THE LORD IS MY STRENGTH.

The musical score consists of several staves of handwritten notation on five-line staves. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. The lyrics are as follows:

- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
- clare the works of the Lord, I shall not die, I shall not
die, I . . . shall not die, . . . but live,
die, I shall not die, but live,
die, I . . . shall not die, . . . but live,
die, I shall not die, but live,

Full Swell.

dim. *rit.*
and de - clare the works of the Lord.
dim. *rit.*
and de - clare the works of the Lord.
dim. *rit.*
and de - clare the works of the Lord.
dim. *rit.*
and de - clare the works of the Lord.

Ped. 8ves.

THE LORD IS MY STRENGTH.

Moderato. ♩ = 80.

CHORUS.

For He is gra-cious,

For He is gra-cious,

Solo.

O give thanks un - to the Lord, for He is gra-cious, for He is gracious, and His

For He is gracious;

Choir. p *Gt. Org. p* *Choir.*

Solo.

And His mer-ey endureth for e - ver. O give thanks un-to the

And His mer-ey endureth for e - ver.

Chorus.

mer - ey en-du-reth for e - ver, And His mercy endureth for e - ver.

And His mer-ey endureth for e - ver.

Gt. Org. *Choir.*

Chorus. Solo. Chorus.

Lord, for He is gra-cious, for He is gracious, And His mer-ey endureth for e - ver, And His

For He is gracious, And His

For He is gracious, And His

For He is gracious, And His

Gt. Org. *Choir.* *Gt. Org.*

THE LORD IS MY STRENGTH.

SOLO.

mer - cy en-du-reth for e-ver. O give thanks un-to the

mer - cy en-du-reth for e-ver. SOLO.

mer - cy en-du-reth for e-ver. O give thanks un-to the Lord, give thanks un-to the

mer - cy en-du-reth for e-ver.

Ch.

Lord, for He is gra-cious, for He is gra-cious, and His mer - cy en -

Lord, for He is gra-cious, for He is gra-cious, and His mer - cy en -

rit.

CHORUS. *a tempo.*

- du - reth for e - - ver. O give thanks un - to the Lord, for He is *a tempo.*

O give thanks un - to the Lord, for He is *a tempo.*

rit.

CHORUS. *a tempo.*

- du - reth for e - - ver. O give thanks un - to the Lord, for He is *a tempo.*

O give thanks un - to the Lord, for He is *a tempo.*

ritard.

Gt. *mf a tempo.*
Org.

THE LORD IS MY STRENGTH.

The musical score consists of four systems of music. The first system features three solo voices (Soprano, Alto, Tenor) and a choir. The second system adds a grand organ. The third system adds a basso continuo. The fourth system concludes the piece. The vocal parts are labeled SOLO, CHORUS, and SOLO. The organ part is labeled Gt. Org. The basso continuo part is labeled C. The music is in common time, with various key signatures (G major, E major, D major, A major, F# minor, B minor, E major). The lyrics are: "gracious, for He is gracious, and His mer - ey en - du - reth for e - ver, and His gracious, and His mer - ey en - du - reth for e - ver." and "mer - ey en - du - reth for e - ver. O give thanks un - to the Lord, for His mer - ey en - mer - ey en - du - reth for e - ver. O give thanks un - to the Lord, for His mer - ey en - O give thanks un - to the Lord, for His mer - ey en - du - reth for e - ver, for e - ver... du - reth for e - ver, for e - ver... du - reth for e - ver, for e - ver... du - reth for e - ver, for e - ver...".

A Folio Edition of this Anthem is also published by Novello, Ewer and Co., Vocal score, 1s.; Vocal Parts, 1s.

Lord, I call upon Thee.

FULL ANTHEM FOR FOUR VOICES.

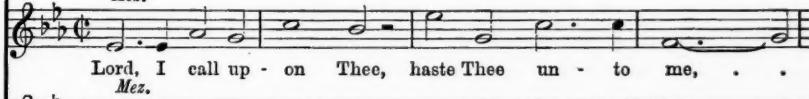
Psalm cxli. 1, 2.

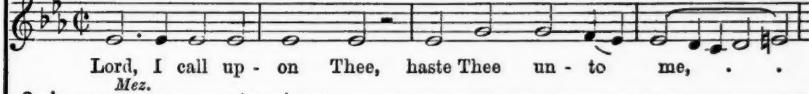
Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc.

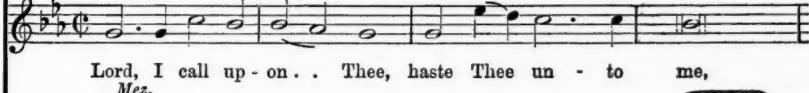
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

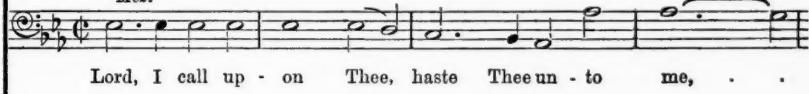
Moderato.

Mez.

TREBLE. 

ALTO. 

TENOR (Bass. lower). 

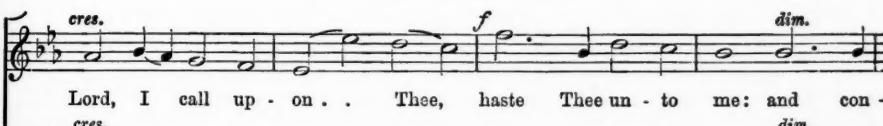
BASS. 

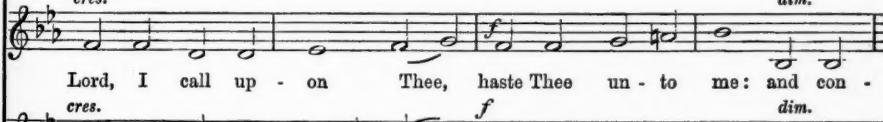
Moderato.

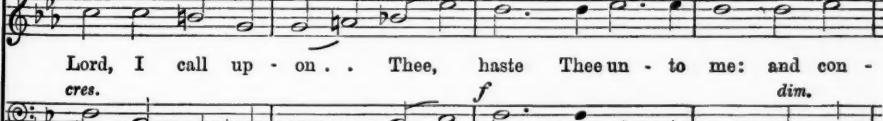
ad lib.

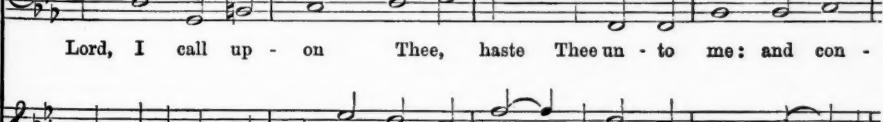
d = 84.

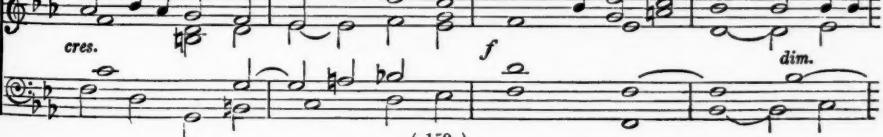


cres. 

cres. 

cres. 

cres. 

cres. 

LORD, I CALL UPON THEE.

The musical score consists of three systems of music. The top system features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano part. The middle system also features four vocal parts and a piano part. The bottom system features four vocal parts and a basso continuo part. The lyrics are as follows:

LORD, I CALL UPON THEE.
 - si - der my voice when I cry un - to Thee, and con -
 - si - der my voice when I cry un - to Thee, and con -
 - si - der my voice when I cry un - to Thee, and con -
 - si - der my voice when I cry un - to Thee, and con -
 - si - der my voice when I cry un - to Thee, and con -
 - si - der my voice . when I . cry . un - to Thee.
 - si - der my voice when I cry . un - to Thee. Let my
 - si - der my voice when I cry . un - to Thee.
 - si - der my voice when I cry un - to Thee.
 Let . . . my prayer be . set . forth in Thy sight as the
 prayer be set forth, be set forth in Thy sight as the
 Let my prayer be set forth in Thy sight as the
 Let my prayer be set forth in Thy sight as the

LORD, I CALL UPON THEE.

cres.

in - - cense, be set forth as the in - cense, and

cres.

in - - cense, be set forth as the in - cense, and

cres.

in - - cense, be set forth as the in - cense, and

cres.

in - - cense, be set forth as the in - cense, and

cres.

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice. Lord I ..

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

mez.

Lord, I .. call, Lord, I .. call, I .. call, up -

mez.

Lord, I call, Lord, I .. call up - on Thee, I call up -

call up - on Thee, Lord, I .. call, I .. call up -

mez.

Lord, I call, Lord, I .. call, I call up -

mez.

LORD, I CALL UPON THEE.

cres.

- on Thee, haste Thee un - to me, Lord, I call up -
cres.

- on Thee, haste Thee un - to me, Lord, I call up -
cres.

- on . . . Thee, haste Thee un - to me, Lord, I call up -
cres.

- on Thee, haste Thee un - to me, Lord, I call up -

dim.

- on . . . Thee, haste Thee un - to me, morendo.

- on . . . Thee, haste Thee un - to me, un - to me.
dim. morendo.

- on . . . Thee, haste Thee un - to me, un - to me.
dim. morendo.

- on Thee, haste Thee un - to me, un - to me.

dim.

- on . . . Thee, haste Thee un - to me, morendo.

"The Angel Gabriel was sent from God."

ANTHEM FOR CHRISTMAS.

S. Luke i., vv. 26, 27, 30—33.

London: NOVELLO, EWER & CO., 1, Berners St. (W.) and 80, 81, Queen St., (E.C.); also in New York.

HENRY SMART.

BASS VOICE.

Con moto moderato.

ORGAN. $\text{d} = 72$.

Con moto moderato.

Sw. soft 8ft. and 4ft. — *add 8ft. Reeds.*

RECIT.

The An-ge-l Ga-bri-el . . . was sent from God un-to a ci-ty of Gal-i-lee,

Reeds off. *p* *senza Ped.*

a tempo.

named Na - za - reth, to a Vir-gin whose name was Ma - ry, and the An - gel said un - to

a tempo. *add Reeds.*

Ped.

TENOR VOICE. RECIT.

her, *Fear not, Ma - ry, for thou hast found*

Reeds off. *p* *senza Ped.*

favour with God, and behold, thou shalt conceive and bring forth a Son, and shalt call His name Je-sus.

Ped. *p*

This musical score is for an anthem titled "The Angel Gabriel was sent from God." It includes parts for Bass Voice, Organ, and Tenor Voice. The score is set in common time with a key signature of one sharp. The vocal parts are in soprano clef, and the organ part is in bass clef. The music consists of several staves of musical notation with lyrics underneath. The vocal parts enter at different times, and the organ part provides harmonic support. The score includes dynamic markings such as 'soft' and 'loud', and performance instructions like 'Reeds off.', 'Ped.', and 'a tempo.'

Also published in Novello's Tonic Sol-fa Series, No. 231, price 1½d.

THE ANGEL GABRIEL WAS SENT FROM GOD.

Moderato. CHORUS. TREBLE.

ALTO. He shall be great, . . . He shall be great,

TENOR (Sve. lower). He shall be great, . . . He shall be great,

BASS. He shall be great, . . . He shall be great,

Moderato. ♩ = 88.

f Gt. Org.

Ped. in Sves.

and shall be call - ed the Son of the High - - - est, . . .

and shall be call - ed the Son of the High - - - est, . . .

and shall be call - ed the Son of the High - - - est, . . .

great, and shall be call - ed the Son of the High - - - est,

He shall be great, shall be great, . . .

He shall be great, shall be great, shall be great, . . .

He shall be great, shall be great, . . .

He shall be great, shall be great, . . .

(164)

THE ANGEL GABRIEL WAS SENT FROM GOD.

QUARTETT. *L'istesso tempo.*

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

L'istesso tempo.

Choir soft 8ft. & 4ft.

senza Ped.

Ped.

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall

THE ANGEL GABRIEL WAS SENT FROM GOD.

Him, shall give to Him the throne, the throne of His
 Him, . . . shall give, shall give to Him the throne, the throne of His
 Him, shall give to Him the throne, the throne of His
 give, give to Him, shall give to Him the throne, the throne of His

cres.

Ped.

CHORUS.

fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
 fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
 fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and
 fa - ther Da - vid, the Lord shall give to Him the throne of His fa - ther Da - vid, and

cres.

Chorus.

Sw. cres.

Gt. Org.

Più moto.

He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
 He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
 He shall reign o - ver the house of Ja - cob, and He shall reign o - ver the
 He shall reign o - ver the house . . . of Ja - cob, and He shall reign, shall reign

Più moto. ♩-112.

Ped. in 8ves.

Ped.

(166)

THE ANGEL GABRIEL WAS SENT FROM GOD.

house of Ja-cob, shall reign for e-ver,
 house of Ja-cob, shall reign for e-ver, shall reign for
 house, the house of Ja-cob, shall reign for
 o-ver the house of Ja-cob, shall reign for e-ver,
 and He shall reign for e-ver, shall reign for e-ver,
 e-ver, for e-ver, shall reign, shall reign, and of His
 e-ver, for e-ver, shall reign for e-ver,
 for e-ver, reign for e-ver,

mf

King-dom there shall be no end, there shall be no end, . . . no
 and of His King-dom there shall be no

senza Ped.

THE ANGEL GABRIEL WAS SENT FROM GOD.

and of His King - dom there shall
end, and of His King - dom there . . . shall be no end, no . . .
end, no end, of His King-dom there shall be no end, no
and of His King - dom there shall be no end, . . . there shall be no

Ped. in 8ves.

be no end, shall be no end. The Lord God shall
end, there shall be no end. The Lord God shall
end, there shall be no end. The Lord God shall
end, there shall be no end. The Lord God shall

Quartett.

Sw. with Reeds.

Ch.

give to Him the throne of His fa-ther Da - vid, shall give to Him the
give to Him the throne of His fa - ther Da - vid, shall give to Him, . . . shall
give to Him the throne of His fa-ther Da - vid, shall give to Him,
give to Him the throne of His fa-ther Da - vid, shall give to Him the

Sw.

(168) senza Ped.

THE ANGEL GABRIEL WAS SENT FROM GOD.

CHORUS.

cres.

CHORUS.

throne of His fa - ther Da - vid, and He shall
give to Him the throne of His fa - ther Da - vid, and He shall
to Him the throne of His fa - ther Da - vid, and He, and He shall
throne, shall give the throne of His fa - ther Da - vid, and He, and He shall

cres.

CHORUS.

cres.

CHORUS.

cres.

CHORUS.

Ped. in 8ves.

Gt. Org.

reign o - ver the house . . . of Ja - cob, and He shall
reign o - ver the house, the house of Ja - cob, >
reign o - ver the house of Ja - cob, and He shall reign,
reign o - ver the house, the house of Ja - cob,

mf.

reign, .. and He shall reign, . . . shall
and He shall reign for e - ver, He shall
for e - ver,
and He shall reign for e - ver,

THE ANGEL GABRIEL WAS SENT FROM GOD.

reign . . . for e - ver,
reign for e - ver,
and of His
and of His King - dom there shall be no end, of His
reign for e - ver, and of His King - dom there shall be no

ritard.

and of His King - dom there shall be no end, . . .
ritard.

King - dom there shall be no end, shall . . . be no end, . . .
ritard.

King - dom there shall be, there shall be . . . no . . . end, . . .
ritard.

end, of His Kingdom there shall be no end, be no end, . . .

ritard.

Lento.

of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

Lento. ♩ = 66.

Ped. in 8ves.

O was not Christ our Saviour.

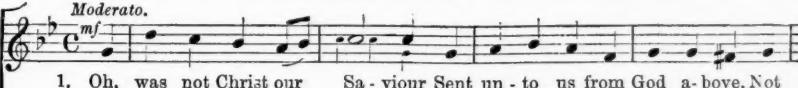
A CHRISTMAS CAROL.

Words by TUSSER.

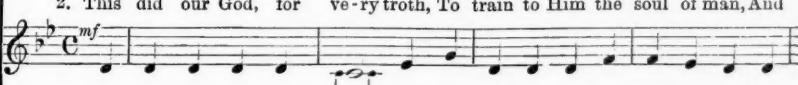
Music by JAMES SHAW.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

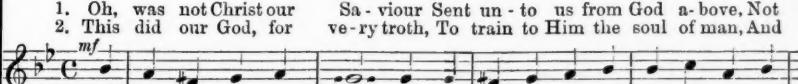
Moderato.

TREBLE. 

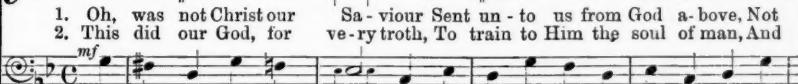
1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
 2. This did our God, for ve - ry troth, To train to Him the soul of man, And

ALTO. 

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
 2. This did our God, for ve - ry troth, To train to Him the soul of man, And

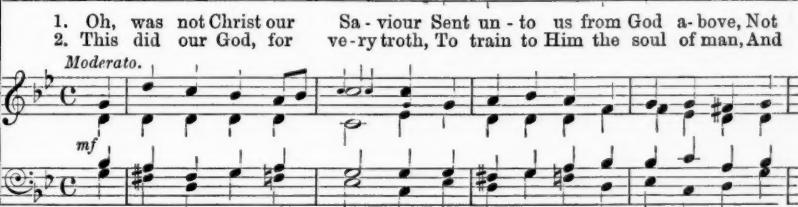
TENOR (Sva. lower). 

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
 2. This did our God, for ve - ry troth, To train to Him the soul of man, And

BASS. 

1. Oh, was not Christ our Sa - viour Sent un - to us from God a - bove, Not
 2. This did our God, for ve - ry troth, To train to Him the soul of man, And

Moderato.

PIANO. 

for our good be - ha - viour, But on - ly of His mer - ey and
 just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - ey and
 just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - ey and
 just - ly to per - form His oath, To Sa - ra and to A - bra - ham

for our good be - ha - viour, But on - ly of His mer - ey and
 just - ly to per - form His oath, To Sa - ra and to A - bra - ham

O WAS NOT CHRIST OUR SAVIOUR.

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be:

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be: cres.

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be: cres.

love? If this be true, as true it is, Tru - ly in - deed
then, That through his seed all na - tions should Most bless - ed be: cres.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

Great thanks to God to yield for this, Then had we need.
As in due time, per - form He would, As now we see.

3.

Which wondrously is brought to pass,
And in our sight already done,
By sending, as His promise was,
(To comfort us) His only Son,
Even Jesus Christ, that Virgin's child,
In Bethlehem born,
That Lamb of God, that Prophet mild,
With crowned thorn.

4.

Such was His love to save us all
From dangers of the curse of God,
That we stood in by Adam's fall
And by our own deserved rod,
That through his blood and holy name,
Whoso believes,
And flies from sin, from death, and shame,
Mercy He gives.

5.

For these glad news this feast doth bring,
To God the Son and Holy Ghost
Let man give thanks, rejoice and sing,
From world to world, from coast to coast.
For all good gifts, so many ways,
That God doth send,
Let us in Christ give God the praise,
Till life shall end.

T. Tusser, 1590.

I will sing of Thy power.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

Psalm lxx., vv. 16, 9, 17.

Sir ARTHUR SULLIVAN.

London : NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro Moderato.

TREBLE.

ALTO.

TENOR.
(*see lower*).

BASS.

ORGAN.

$\text{♩} = 108.$

Gt. Diap. & Full Swell.

Ped.

I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
I will sing of Thy pow'r, O God, I will sing of Thy
pow'r, O God, and will praise Thy mercy be-times ...
pow'r, O God, and will praise Thy mercy be-times ...
pow'r, O God, and will praise Thy mercy be-times ... in the morn-ing ...
pow'r, O God, and will praise Thy

Also published in Novello's Tonic Sol-fa Series, No. 185, price 1½d.

I WILL SING OF THY POWER.

The musical score consists of three staves of music in common time, with a key signature of two sharps. The lyrics are integrated into the musical lines, appearing below the notes. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a dotted half note. The lyrics are as follows:

in the morn - ing, in the morn - - ing,
times in the morn - ing, the morn - - ing,
- - ing, and will praise Thy mer - ey,
mer - ey be - times.. in the morn - - ing, I will
and will
I will sing, will sing of Thy pow'r, O God,
sing of Thy pow'r, . . .
praise Thy mer - - ey be - times in the
and will praise, will praise Thy mer - ey in the
and will praise, will praise Thy
and will praise, will praise Thy mer - ey be - times in the

I WILL SING OF THY POWER.

morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
Name, . . . Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

- times in the morn - ing, will praise Thy mer-ey be-times in the morn - ing,
- times in the morn - ing, will praise Thy mer-ey be-times in the morn - ing,
- times in the morn - ing, will praise Thy mer-ey be-times in the morn - ing,
- times in the morn - ing, will praise Thy mer-ey be-times in the morn - ing,

I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,
I will sing, will sing of Thy pow'r, O God,
I will sing, will sing of Thy pow'r, O God,
I will sing, will sing of Thy pow'r, O God,

I WILL SING OF THY POWER.

and will praise Thy
I will sing of Thy pow'r, and will praise Thy
and will praise Thy
I will sing of Thy pow'r, and will praise Thy
mer - ey be - times . . . in the morn - - ing.
mer - ey be - times . . . in the morn - - ing.
mer - ey be - times . . . in the morn - - ing.
mer - ey be - times . . . in the morn - - ing.

Andante. **TENOR SOLO.**

Andante. $\text{d} = 76.$ For Thou hast been my de - fence and re - fuge in the day of my
Ch. Org. p Manuals only.

trou - ble, my de - fence . . . and re - fuge, my de - fence and re - fuge in the

I WILL SING OF THY POWER

day of my trou - ble. My strength will I ascribe un-to Thee, for

Sw. Org. cres.

Thou art the God of my re-fuge, for Thou art the God of my re-fuge, Thou art the

p

cres.

God of my re - fuge. For Thou hast been my de - fence and re - fuge

dim. p

Ped. dim.

cres.

in the day of my trou - - ble, in . . . the day of my trou -

cres.

dim.

- ble, Thou hast been my re - fuge in my trou - ble.

Choir 8 & 4 ft.

Sw.

Sw.

I WILL SING OF THY POWER.

CHORUS. TREBLE.

Vivace.

ALTO.

Un - to Thee, O my strength, will I sing, ...

TENOR.

Un - to Thee, O my strength, will I sing, ...

TENOR (Sve. lower).

Un - to Thee, O my strength, will I sing, ...

BASS.

Un - to Thee, O my strength, will I sing, ...

Vivace. ♩ = 120.

Gt. *f*

Ped.

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un - to Thee, O my strength, will I sing,

un-to Thee, O my

strength, un - to Thee, O my strength, will I sing,

strength, un - to Thee, O my strength, will I sing,

strength, un - to Thee, O my strength, will I sing,

strength, un - to Thee, O my strength, will I sing, un - to Thee, O my strength, will I sing,

I WILL SING OF THY POWER.

The musical score consists of three staves of music in G major, 2/4 time. The lyrics are integrated into the melody across all three staves. The first staff begins with "strength, will I sing, un-to Thee, O my strength," followed by "un-to Thee, O my strength, will I . . . sing," and "un-to Thee, O my strength, will I sing, un - to Thee, O my". The second staff continues with ". . . will . . . I sing, un - to Thee will I sing, un - to Thee will I sing, will I . . . sing, un - to Thee will I sing, un - to Thee will I sing, unto Thee, O my strength, unto Thee will I sing, un - to Thee will I sing, strength, will I sing, un - to Thee will I sing, un - to Thee will I sing, ". The third staff concludes with "unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O".

I WILL SING OF THY POWER.

God, art my re-fuge and my mer-ci-ful God,
Thou, O God, art my
God, art my re-fuge and my mer-ci-ful God,
Thou, O God, art my
God, art my re-fuge and my mer-ci-ful God,
Thou, O God, art my
God, art my re-fuge and my mer-ci-ful God,
Thou, O God, art my

re-fuge and merci-ful God,
For Thou, O God, art my
re-fuge and merci-ful God,
For Thou, O God, art my
re-fuge and merci-ful God,
For Thou, O God, art my
re-fuge and merci-ful God,
For Thou, O God, art my

re-fuge . . . and my mer - ci - ful God. A - men.
re-fuge . . . and my mer - ci - ful God. A - men.
re-fuge . . . and my mer - ci - ful God. A - men.
re-fuge . . . and my mer - ci - ful God. A - men.

(180)

¶ Saviour of the World

FULL ANTHEM

BY

SIR JOHN GOSS,

COMPOSER TO HER MAJESTY'S CHAPELS ROYAL, AND ORGANIST (RETIRIED) OF ST. PAUL'S CATHEDRAL.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80-81, Queen Street (E.C.); also in New York.

Andantino. mp

SOPRANO.

ALTO.

TENOR
(Treble lower).

BASS.

ACCOMP.
(ad lib.)

$\text{♩} = 60.$

O Sa - viour of the world, O Sa - viour of the
O Sa - viour of the world, O . . . Sa - viour of the
O Sa - viour of the world, O Sa - viour of the
O Sa - viour of the world, O Sa - viour of the
world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us, Save us, and
world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,
world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,
world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

(181)

O SAVIOUR OF THE WORLD.

help us, Save us, and help us, O Sa - viour of the
 Save us, and help us, Save us, and help us, O Sa - viour of the
 Save us, and help us, Save us, and help us, O
 Save us, and help us, Save us, and help us, help
 world, O Sa - viour of the world, O Sa - viour, Who by Thy
 world, O Sa - viour of the world, O Sa - viour, Who by Thy
 Sa - viour of the world of the world, O Sa - viour, Who by Thy
 us, O Sa - viour of the world, O Sa - viour, Who by Thy
 Cross and pre - cious Blood hast re - deem - ed us, Save us, and
 Cross and pre - cious Blood hast re - deem - ed us, Save us, and
 Cross and pre - cious Blood hast re - deem - ed us, Save us, and
 Cross and pre - cious Blood hast re - deem - ed us,

O SAVIOUR OF THE WORLD.

The musical score consists of four staves of music in common time and G major. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are as follows:

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we humbly beseech Thee, beseech Thee, O
 help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

Lord, O Sa-viour of the world, O
 Lord, O Sa-viour of the world, O
 Lord, O Sa-viour of the world, O
 Lord, O Sa-viour of the world, O save us, and

cres. sf cres. - cen - do al f
 Sa-viour of the world, O Sa-viour, Who, by Thy Cross and pre-cious
 cres. sf cres. - cen - do al f
 Sa-viour of the world, O Sa-viour, Who, by Thy Cross and pre-cious
 cres. sf cres. - cen - do al f
 world, O Sa-viour of the world, Who, by Thy Cross and pre-cious
 cres. sf cres. - cen - do al f
 help us, O Sa-viour, Who, by Thy Cross and pre-cious

O SAVIOUR OF THE WORLD.

Blood hast re - deem - ed us, Save us, and help us, we
 Blood hast re - deem - ed us, Save . . . us, and help us, we
 Blood hast re - deem - ed us, Save us, and help us, we
 Blood hast re - deem - ed us, Save us, and help us, we
 hum - bly be - seech Thee, O Lord, O sa - viour of the world, Save us, and
 hum - bly be - seech Thee, O Lord, O save us, Save us, and
 hum - bly be - seech Thee, O Lord, O save us, Save us, and
 hum - bly be - seech Thee, O Lord, O save us, Save us, and
 Rather slower.
 help us, we hum - bly be - seech Thee, O Lord, . . . A - men.
 help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.
 help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.
 Rather slower.
 Ped. & pp

Now on the first day of the week.

S. Luke xxiv., vv. 1, 2, 3.

1 Corinthians xv., vv. 20, 21, 22.

EASTER ANTHEM.

HENRY LAHÉE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

TREBLE. *Andante moderato.*

ALTO.

TENOR.

BASS.

ORGAN. *Andante moderato.*

$\text{♩} = 92.$

Now on the first day of the week,
very early, they came . . . to the se - pulchre.
And they found . . . the stone . . . roll'd a - way . . . from the
se - pulchre.

Also published in Novello's Tonic Sol-fa Series, No. 225, price 1½d.

NOW ON THE FIRST DAY OF THE WEEK.

mf

And they en - ter'd in, . . . and they en - ter'd
cres - cen - do.

mf

Org. silent.

sf

found not the bo -
 in, and found, . . . and found not

f

dy of the >
 . . . the bo - dy of the Lord Je - sus.

p

(186)

NOW ON THE FIRST DAY OF THE WEEK.

With spirit. TREBLE.

But now is Christ ri - sen, but now is Christ ri - sen, but now is Christ ri - sen

ALTO.

But now is Christ ri - sen, but now is Christ ri - sen, but now is Christ ri - sen .

TENOR (Sve. lower).

But now is Christ ri - sen, but now is Christ ri - sen, but now is Christ ri - sen

BASS.

But now is Christ ri - sen, but now is Christ ri - sen, but now is Christ ri - sen

With spirit. ♩ = 52.

from the dead, but now, . . . but now is Christ ri - sen, but now, . . . but

. . . from the dead, but now is Christ ri - sen, but now, . . . but now is Christ ri - sen, but

from the dead, but now, . . . but now is Christ ri - sen, but now, . . . but

from the dead, but now is Christ ri - sen, but now, . . . but now is Christ ri - sen, but

now is Christ ri - sen, but now is Christ risen from the dead, . . . and become the firstfruits of

now, . . . but now is Christ risen from the dead, and become the firstfruits of

now is Christ risen, but now is Christ risen from the dead, and become the firstfruits of

now, . . . but now is Christ risen from the dead, and become the firstfruits of

NOW ON THE FIRST DAY OF THE WEEK.

them that slept, the first-fruits of them . . . that slept. For since by

For since by

For since by

For since by

them that slept. the first - fruits of them that slept. For since by

For since by

them that slept. the first - fruits of them that slept. For since by

For since by

— 1 —

man came death For since by man came death by man came

man came

man came death, For since by man came death, by man came

an came

man came death, For since by man came death, by man came

an came

man came death, For since by man came death, by man came

an came

— . — . —

al - so the re - sur-rec - tion of the dead, by man came al - so the

al - so the

al - so the re - sur- rec - tion of the dead, by man came al - so the

l - so the

al - so the re - sur-ec - tion of the dead, by man came al - so the

l - so the

al - so the re - sur-rect - ion of the dead, by man came al - so the

l - so the

NOW ON THE FIRST DAY OF THE WEEK.

re - sur - rec - tion of the dead... For as in A - dam all
 re - sur - rec - tion of the dead... For as in A - dam all
 re - sur - rec - tion of the dead... For as ir A - dam all
 re - sur - rec - tion of the dead... For as in A - dam all

Organ silent.

die, for as in A - dam all die, e'en so in
 die, for as in A - dam all die, e'en so in
 die, for as in A - dam all die, e'en so in
 die, for as in A - dam all die, e'en so in

Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall
 Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall
 Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall
 Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall

NOW ON THE FIRST DAY OF THE WEEK.

all be made . . . a - live.
all be made . . . a - live.
all be made . . . a - live.
all be made . . . a - live.

mf

But now is Christ ri - sen, but
mf

But now is Christ ri - sen, but
Tempo 1mo.

rit.

now is Christ ri-sen, but now is Christ ri-sen from . . . the dead, but now, . . . but
now is Christ ri-sen, but now is Christ ri - sen . . . from the dead, but now is Christ ri-sen, but
now is Christ ri-sen, but now is Christ ri - sen from the dead, but now, . . . but
now is Christ ri-sen, but now is Christ ri - sen from the dead, but now is Christ ri-sen, but
mf

NOW ON THE FIRST DAY OF THE WEEK.

now is Christ ri-sen, but now, . . . but now is Christ ri-sen from the dead, and be . . .
 now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be . . .
 now is Christ ri-sen, but now, . . . but now is Christ ri - sen from the dead, and be . . .
 now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be . . .

come the first - fruits, and be - come . . . the first - fruits of them
 come . . . the first - fruits, and be - come the first - fruits of them
 come . . . the first - fruits, and be - come the first - fruits of them
 come . . . the first - fruits, and be - come the first - fruits of them

that slept. A - - men.
 that slept. A - - men.
 that slept. A - - men.
 that slept. A - - men.

Leave us not, neither forsake us.

Psalm xxvii. 11; xvi. 12;
Acts i 11; Psalm lxviii. 18.

ANTHEM FOR ASCENSION-TIDE.

J. STAINER.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

TENOR. *Leave us not,* *leave us*
Chorus. *Leave us*

BASS.

ORGAN. *p Sw.* *soft Gt.*
senza Ped.

Andante.

not, nei-ther for - sake us, O God of our sal - va -

not, nei-ther for - sake us,

tion. In Thy pre-sence is the

O God of our sal - va - tion. is the

Gt. cres.

ful - ness of joy, ... Leave us not, O God of

ful - ness of joy, ... Leave us not, O God of

Also published in Novello's Tonic Sol-fa Series, No. 232, price 1d.

LEAVE US NOT, NEITHER FORSAKE US.

our sal - va - tion.

our sal - va - tion.

Ped.

CHORUS. TREBLE. *Allegretto.*

Ye men of Ga - li - lee,
Allegretto. ♩ = 112.

accell.

cres.

senza Ped.

why stand ye ga - zing, gazing up in-to heaven? why stand ye ga - zing?

why stand ye ga - zing? this same Je - sus, which is ta-ken up from you, from

pp

dim.

pp

cres.

cres.

you in - to heaven, shall so come in like man-ner, shall so come in like man-ner,

cres.

cres.

(193)

LEAVE US NOT, NEITHER FORSAKE US.

as ye have seen Him go in - to heaven, as ye have seen Him go
in - to heaven.

Allegro.

Thou art gone up on high, Hal-le - lu - jah, Hal-le - lu - jah, Thou hast led cap-ti - vi - ty
 Thou art gone up on high, Hal-le - lu - jah, Hal-le - lu - jah,
 Thou art gone up on high, Hal-le - lu - jah, Hal-le - lu - jah,
 Thou art gone up on high, Hal-le - lu - jah, Hal-le - lu - jah,

Allegro. = 120.

cap-tive, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah,
 Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah,
 Hal-le - lu - jah, Hal-le - lu - jah, and re - ceiv - ed gifts for men, Hal - le - lu - jah,
 Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah,

Ped.

LEAVE US NOT, NEITHER FORSAKE US.

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

Thou art gone up on high, Hal - le - lu-jah, Hal - le - lu-jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu-jah, Hal - le - lu-jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu-jah, Hal - le - lu-jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu-jah, Hal - le - lu-jah, Thou art gone up on

LEAVE US NOT, NEITHER FORSAKE US.

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

lu - jah, ... Hal - le - lu - jah, Hal - le - lu - jah, ... Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

- lu - jah, ... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. ...

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. ...

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. ...

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. ...

d = 80. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - - - men. ...

Ye shall dwell in the Land.

HARVEST ANTHEM.

Words from Ezek. xxxvi. 28, 30, 34, 35; Ps. cxxxvi. 1;
and a Hymn by CHATTETON DIX.

Composed by J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto.

TREBLE.

ALTO.

TENOR
(two lower).

BASS.

ORGAN. *p Sw.* *= 100.*

Allegretto.

senza Ped.

Solo. m.f.

Ye shall dwell in the

Chorus.

His mer-ey en - dureth for e - ver,

Chorus.

His mer-ey en - dureth for e - ver,

Chorus.

His mer-ey en - dureth for e - ver,

cres.

land that I gave to your fa-thers;

and ye shall

cres.

f Gt.

p Sw. or Ch.

ped.

cres.

f rall.

be my peo-ple, and ye shall be my peo-ple, and I will be your

cres.

f rall.

YE SHALL DWELL IN THE LAND.

a tempo.

His mer - cy en - du - reth for e - ver,
 His mer - cy en - du - reth for e - ver,
 His mer - cy en - du - reth for e - ver,

God, I will mul - ti - ply the

a tempo.

mf Gt. *p Sw. or Ch.*

His mer - cy en -
 His mer - cy en -
 His mer - cy en -

cres. CHORUS.
 fruit of the tree, and the in - crease of . . . the field. His mer - cy en -

f Gt.

Ped. Sva.

- du - reth, en - du - reth for e - ver. Give thanks un - to the Lord, give
 - du - reth, en - du - reth for e - ver. Give thanks un - to the Lord, give
 - du - reth, en - du - reth for e - ver. Give thanks un - to the Lord, give
 - du - reth, en - du - reth for e - ver. Give thanks un - to the Lord, give

YE SHALL DWELL IN THE LAND.

thanks un-to the Lord, His mer-cy en-du-reth for e-ver.

thanks un-to the Lord, His mer-cy en-du-reth for e-ver.

thanks un-to the Lord, His mer-cy en-du-reth for e-ver. SOLO.

thanks un-to the Lord, His mer-cy en-du-reth for e-ver. And the

p (Sw. or Ch.)

A little slower.

de-so-late land shall be tilled, where-as it lay de-so-late, where.

A little slower. ♩ = 80.

cres.

cres.

pp rall.

ad lib.

- as it lay de-so-late, in the sight of all that passed by. And

pp rall.

(with the voice.)

YE SHALL DWELL IN THE LAND.

a tempo.

Solo.

This land that was de - so-late, this
So.lo. ppThis land that was de - so-late, this
Solo. pp

cres.

This land that was de - so-late, this
ppthey shall say, and they shall say, This land that was de - so-late, this
a tempo. $\text{♩} = 80$.

cres.

land that was de - so-late is be - come like the gar - den of E -

cres.

land that was de - so-late is be - come like the gar - den of E -

cres.

land that was de - so-late is be - come like the gar - den of E -

cres.

land that was de - so-late is be - come like the gar - den of E -

Sw. cres.

CHORUS.

den, this land that was de - so-late is be - come like the gar - den of ..

CHORUS.

den, this land that was de - so-late is be - come like the gar - den of

CHORUS.

den, this land that was de - so-late is be - come like the gar - den of

CHORUS.

den, this land that was de - so-late is be - come like the gar - den of

f Gt.

Ped. Sva.

(200)

YE SHALL DWELL IN THE LAND.

tempo primo.

E - - den. Give thanks un - to the Lord, give thanks un - to the
 E - - den. Give thanks un - to the Lord, give thanks un - to the
 E - - den. Give thanks un - to the Lord, give thanks un - to the
 E - - den. Give thanks un - to the Lord, give thanks un - to the
 tempo primo. = 100.

Lord, His mer - cy en - du-reth for e - ver, for e - ver, His mer - cy en -
 Lord, His mer - cy en - du-reth for e - ver, for e - ver, His mer - cy en -
 Lord, His mer - cy en - du-reth for e - ver, for e - ver, His mer - cy en -
 Lord, His mer - cy en - du-reth for e - ver, for e - ver, His mer - cy en -

- du-reth for e - - ver, for e - ver, for e - ver.
 - du-reth for e - - ver, for e - ver, for e - ver.
 - du-reth for e - - ver, for e - ver, for e - ver.
 - du-reth for e - - ver, for e - ver.

YE SHALL DWELL IN THE LAND.

Slow. ♩ = 80.

Sw.

TREBLE SOLO.*

With fervour. > *cres.*

Oh, bless-ed is that land of God, Where Saints a-bide for e - ver, Where

mf *cres.* *f*

gol-den fields spread far and broad, Where flows the crys-tal ri - ver, Oh bless-ed, thrice bless-ed, The
CHORUS. >

Oh bless-ed, thrice bless-ed,
CHORUS. >

Oh bless-ed, thrice bless-ed,
p CHORUS. >

Oh bless-ed, thrice bless-ed,

dim. *cres.* > *SOLO.* *p*

strains of all its ho-ly throng With ours to-day are blend-ing; Thrice bless-ed is that

* Or. Tenor Solo.

(202)

YE SHALL DWELL IN THE LAND.

CHORUS.

harvest song Which ne-ver hath an end - ing. Oh bless-ed, thrice bless-ed, Oh blessed is that
CHORUS. Oh bless-ed, thrice bless-ed, Oh blessed is that
CHORUS. Oh bless-ed, thrice bless-ed, Oh blessed is that
CHORUS. Oh bless-ed, thrice bless-ed, Oh blessed is that
CHORUS. Oh bless-ed, thrice bless-ed, Oh blessed is that
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where
flows the crys-tal ri - ver, Oh bless-ed, thrice bless-ed, The strains of all its
flows the crys-tal ri - ver, Oh bless-ed, thrice bless-ed, The strains of all its
flows the crys-tal ri - ver, Oh bless-ed, thrice bless-ed, The strains of all its
flows the crys-tal ri - ver, Oh bless-ed, thrice bless-ed, The strains of all its

YE SHALL DWELL IN THE LAND.

cres.

ho - ly throng With ours to day are blend - ing; Thrice bless-ed is that har-vest-song Which

dim.

ho - ly throng With ours to-day are blend - ing; Thrice bless-ed is that har-vest-song Which

dim.

ho - ly throng With ours to-day are blend - ing; Thrice bless-ed is that har-vest-song Which

dim.

ho - ly throng With ours to-day are blend - ing; Thrice bless-ed is that har-vest-song Which

dim.

cres.

ne - ver hath an end - ing, Thrice blessed is that har-vest-song Which ne - ver hath an

dim.

ne - ver hath an end - ing, Thrice blessed is that harvest-song Which ne - ver liath an

dim.

ne - ver hath an end - ing, Thrice blessed is that har-vest-song Which ne - ver hath an

dim.

ne - ver hath an end - ing, Thrice blessed is that har-vest-song Which ne - ver hath an

dim.

rall.

Very slow.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

rall.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

rall.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

rall.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

Very slow.

p Sw. rall.

Ped.

Tonic Sol-fa Edition, Novello's Tonic Sol-fa Series, No. 85, price 1½d.

Hearken unto Me, my people.

ANTHEM FOR ADVENT AND GENERAL USE.

Isaiah li. 4-6.

ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

VOICES.

A musical score for voices and organ. The top staff is for the organ, marked 'Gt. Diap.' and 'd=116'. The middle staff is for the voices, marked 'Moderato'. The bottom staff is for the organ, marked 'C'.

TENORS AND BASSES.

Heark-en un-to me, my peo- ple; and give ear un-to me, O my na-tion;

for a law shall pro-ceed from me, and I will make my judgment to rest for a

CHORUS. TREBLE.

CHORUS. ALTO. Heark-en un-to me, my peo- ple;

CHORUS. TENOR (8ve. lower).

Heark-en un-to

CHORUS. BASS.

light of the peo- ple.

Heark-en un-to me, my

cres.

Also published in Novello's Tonic Sol-fa Series, No. 104, price 1½d.

HEARKEN UNTO ME, MY PEOPLE.

and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and
 Heark-en un-to me, my na-tion; for a law shall proceed from me, and
 me, my peo-ple, O my na-tion; for a law shall proceed from me, and
 peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and

I will make my judg-ment to rest for a light, my judg-ment to rest for a
 I will make my judg-ment to rest for a light, my judg-ment to rest for a
 I will make my judg-ment to rest for a light, my judg-ment to rest for a
 I will make my judg-ment to rest for a light, my judg-ment to rest for a
 light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,
 light of the peo-ple.
 light of the peo-ple.
 light of the peo-ple.

HEARKEN UNTO ME, MY PEOPLE.

and mine arms shall judge the peo - ple;

My righteousnes is near; my sal - va - tion is gone

the isles . . . shall wait up-on
the isles shall wait up-on
the isles shall wait up-on
forth, and mine arms shall judge the peo - ple; the isles shall wait up-on

cres. me, and on mine arm shall they trust. . . . Hark en un-to
cres. me, and on mine arm shall they trust. . . . Hark en un-to
cres. me, and on mine arm shall they trust. . . . Harken un - to me, my
cres. me, and on mine arm shall they trust. . . . Harken un - to me, my

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Ped.

HEARKEN UNTO ME, MY PEOPLE.

me, and give ear un-to me, give ear un-to me, O my na - tion;
 me, and give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion; *Gt. Diap. & Flute.*

for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my

sempr. pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempr. pp *rall.*
 judg - ment to rest for a light of the peo - ple.
sempr. pp *rall.*
 judg - ment to rest for a light of the peo - ple.
sempr. pp *rall.*
 judg - ment to rest for a light of the peo - ple.
Su. *pp* *rall.*

HEARKEN UNTO ME, MY PEOPLE.

*Andante.*TREBLES. *Unison.*

Andante. ♩ = 80. Ch. Lift up you're eyes to the heav'ns, and
p *Swell.*

look up-on the earth be-neath, and look up-on the earth be -
cres. *dim.* *ped.*

BASS SOLO, or by some of the Bass voices.

- neath. For the heav'n shall van-ish a-way like smoke, and the

Ch.

Sw. *p*

earth shall wax old as a gar-ment, and they that dwell there-

Sw.

- in shall die in like man-ner, shall die in like man-ner.

HEARKEN UNTO ME, MY PEOPLE.

Allegro vivace.

TREBLE.

But my sal - va - tion shall be ... for e - ver, shall be ... for e - ver,

ALTO.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

TENOR (sve. lower).

But my sal - va - tion shall be for e - ver, shall be for e - ver,

BASS.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

Allegro vivace. $\text{d} = 120.$

f Gt.

Ped.

and my righ - teousness shall not be a - bo - lish-ed, shall not be .. a -

and my righ - teousness shall not be a - bo - lish-ed, shall not be .. a -

and my righ - teousness shall not be a - bo - lish-ed, shall not be .. a -

and my righ - teousness shall not be a - bo - lish-ed, shall not be .. a -

and my righ - teousness shall not be a - bo - lish-ed, shall not be .. a -

bo - lish - ed. But my sal - va - tion shall be ... for .. e - ver, shall

bo - lish - ed. But my sal - va - tion shall be for e - ver, shall

bo - lish - ed. But my sal - va - tion shall be for e - ver, for

bo - lish - ed, But my sal - va - tion shall be for e - ver, shall

HEARKEN UNTO ME, MY PEOPLE.

be .. for e - ver, and my righ-teous-ness shall not be a -
 be for e - ver, and my righ-teous-ness shall not be a -
 e - ver, and my righ-teous-ness shall not be a - bo - lish'd, shall
 be for e - ver, and my righ-teous-ness
 - bo - lish-ed, my righ - teous-ness shall . . . not be a -
 - bo - lish - ed, my righ - teous - ness shall not be a -
 not be a - bo - lish'd, my righ - teous - ness shall not be a -
 shall not be a - bo - lish'd, my righ - teous - ness shall not
 - bo - lish - ed, . . . shall not be a - bo - lish - ed.
 - bo - lish - ed, . . . shall not be a - bo - lish - ed, my sal -
 - bo - lish - ed, shall not be a - bo - lish - ed, my sal - va - tion shall
 be a - bo - lish'd, shall not be a - bo - lish - ed,

HEARKEN UNTO ME, MY PEOPLE.

my sal - va - tion shall be .. for e - ver, shall be for e -
 - vation shall be .. for e - - ver, shall be for e -
 be .. for e - ver, for e - - ver, shall be for e -
 my sal - va - tion shall be .. for e - ver, for e -
 - ver, for e - - ver, for e -
 - ver, for e - - ver, for e -
 - ver, for e - - ver, for e -
 - ver, for e - - ver, for e -
 for e - ver, for e - - ver.
 for e - ver, for e - - ver.
 for e - ver, for e - - ver.
 for e - ver, for e - - ver.
 (212)

Turn Thy face from my sins.

FULL ANTHEM FOR FOUR VOICES.

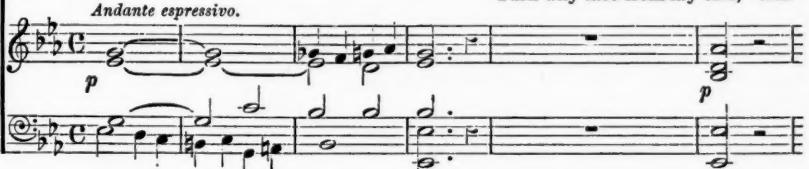
Psalm li. 9, 10, 11.

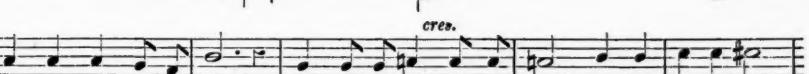
ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante espressivo.

TREBLE. 

ALTO. 

TENOR (Soprano lower). 

BASS.

ORGAN.

Andante espressivo.

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right *cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right *cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right *cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right *cres.*

mf *dim.* spi-rit with - in ... me. Cast me not a-way, cast me

mf *dim.* spi-rit with - in me. Cast me not a-way, Cast me not a-way,..

mf *dim.* spi-rit with - in me. Cast me not a-way, cast me not a-way,

mf spi-rit with - in me.

mf *dim.*

Also published in Novello's Tonic Sol-fa Series, No. 462, price 1½d.

TURN THY FACE FROM MY SINS.

not a - way... cast me not a - way from Thy pre - sence; and
 cast... me not a - way... from Thy pre - sence;
 cast me not a - way from Thy.. pre - sence;
 cast me not a-way from . . . Thy pre - sence;

take not Thy Ho - ly Spi - rit .. from . . . me.
 and take not Thy Ho - ly Spi - rit

Turn Thy face from my sins, and put out all my mis-
 cres.
 Turn Thy face from my sins, and put out all my mis-
 cres.
 from me. Turn Thy face from my sins, and put out all my mis-
 cres.
 Turn Thy face from my sins, and put out all my mis-

(214)

TURN THY FACE FROM MY SINS.

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
 - deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
 - deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
 - deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

dim.

Cast me not a - way from Thy pre - sence,
 Cast me not a - way from Thy pre - sence, and take not Thy
 Cast me not a - way from Thy pre - sence, and take not Thy Ho - ly Spi - rit
 Cast me not a - way from Thy pre - sence,

dim.

and take not Thy Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.
 Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.
 from me, . . . from me, Thy Ho - ly Spi - rit from me.
 and take not Thy Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.

pp

Lord, we pray Thee.

COLLECT FOR THE 17TH SUNDAY AFTER TRINITY.

Dr. J. V. ROBERTS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

SOLO. TENOR OR TREBLE.
Largo.

VOICE.

ORGAN. $\text{♩} = 60.$

Lord, we pray Thee, Lord, we pray Thee that Thy grace may
Largo.
al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol-low
us, and make us con-tin-u-ally, and make us con-tin-u-ally to be
givn to all good works; through Je-sus Christ our Lord.

mf

dim. e rall.

LORD, WE PRAY THEE.

CHORUS.

TREBLE.

Lord, we pray Thee, Lord, we pray Thee that Thy grace . may

ALTO.

Lord, we pray Thee, Lord, we pray Thee that Thy grace . may

TENOR (sve. lower).

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

BASS.

Lord, we pray Thee, Lord, we pray Thee that Thy grace . may

a tempo.

al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol - low

al-ways prevent and fol-low us, may al-ways pre-vent and fol - low

al-ways prevent and fol-low us, may al-ways pre-vent and fol - low

al-ways prevent and fol-low us, may al-ways pre-vent and fol - low

LORD, WE PRAY THEE.

us, and make us con - tin - ual - ly . . . to be
 us, and make us con - tin - ual - ly . . . to be
 us, and make us con - tin - ual - ly . . . to be
 us, and make us to be

dim. rall.

giv'n to all good works; through Je-sus Christ our Lord, A - men.
 giv'n to all good works; through Je-sus Christ our Lord, A - men.
 giv'n to all good works; through Je-sus Christ our Lord. A - men.
 giv'n to all good works; through Je-sus Christ our Lord. A - men.

dim. rall.

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Remember not, Lord, our offences.

From *The Litany*.

FULL ANTHEM FOR FIVE VOICES.

HENRY PURCELL.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

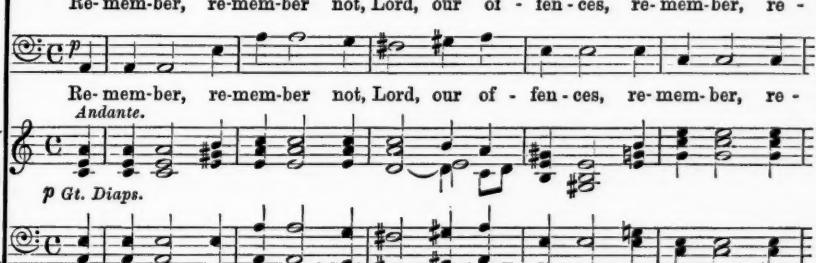
Andante.

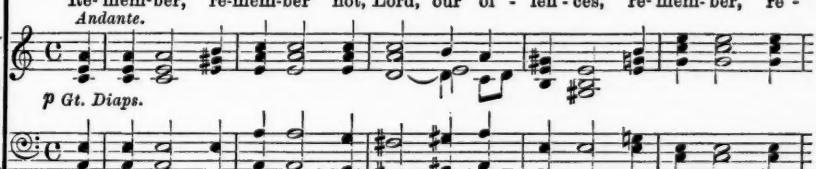
1st TREBLE. 

2nd TREBLE. 

ALTO. 

TENOR (bass.lower). 

BASS. 

ORGAN. 

p Gt. Diaps.

cres.

- mem-ber not, Lord, our of - fen - ces, north'of-fen - ces of our fore - -

cres.

- mem-ber not, Lord, our of - fen - ces, north'of-fen - ces of our fore - -

cres.

- mem-ber not, Lord, our of - fen - ces, north'of-fen - ces of our fore - fa-thers;

cres.

- mem-ber not, Lord, our of - fen - ces, nor th'of-fen - ces of our fore - -

cres.

- mem-ber not, Lord, our of - fen - ces, nor th'of-fen - ces of our fore - -

Ped.

REMEMBER NOT, LORD, OUR OFFENCES.

REMEMBER NOT, LORD, OUR OFFENCES.

Lord, nei - ther take Thou vengeance of our sins, but spare . . . us, good
 of our sins, nei - ther take Thou vengeance of our sins,
 nei - ther take Thou vengeance of our sins, good . . . Lord, but spare . . .
 vengeance of our sins, but spare . . . us, good Lord,
 - ther take Thou vengeance of our sins, but
 Lord, spare . . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
 but spare . . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
 . . . us, spare . . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
 but spare us, good .. Lord, spare Thy peo - ple, whom Thou hast re -
 spare us, good Lord, spare Thy peo - ple, whom Thou hast re -

REMEMBER NOT, LORD, OUR OFFENCES.

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for.. e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

p

- ver, be not angry with us for e - - ver. Spare.. us, good Lord.

p

- ver, be not angry with us for.. e - - ver. Spare.. us, good Lord..

p

- ver, be not angry with us for e - - ver. Spare.. us, good Lord.

p

- ver, be not angry with us for.. e - - ver. Spare.. us, good Lord.

p

- ver, be not angry with us for e - - ver. Spare.. us, good Lord.

p

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TO R. MINTON TAYLOR, ESQ.

If ye love Me.

St. John, xiv. 15, 16.

ANTHEM. C. SWINNESTON HEAP, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante moderato.

TREBLE. If ye love Me, . . . keep My com - mand - ments, if ye

ALTO. If ye love Me, keep My com - mand - ments, if . . . ye

TENOR (Bass. lower). If ye love Me, keep My . . . com - mand - ments, if . . . ye

BASS. If ye love Me, keep My . . . com - mand - ments, if ye

Andante moderato.

ORGAN. { *mf*

love Me, . . . keep My com - mand - ments, and I will pray the Fa - ther, and
love Me, keep My com - mand - ments, and I will pray the Fa - ther, and
love Me, keep My com - mand - ments, and . . . I will pray the Fa - ther, and
love Me, keep My com - mand - ments, and I will pray the Fa - ther, and

cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther
cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther
cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther
cres. He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther



IF YE LOVE ME.

poco più animato.

Com-fort-er, that He may a - bide with you for ev - er, with you for
 Com-fort-er, that He may a - bide with you for ev - er,
 Com-fort-er, that He may a - bide with you for
 Com-fort-er, poco più animato. that He may a - bide . . .

ev - - er, that He may a - bide with you, with
 that He may a - bide with you, with you for ev - er, with
 ev - er, that He may a - bide with you for ev - er, with
 . . . with you, that He may a - bide with you for ev - . . .

you for ev - - er, that He may a - bide with
 you for ev - er, that He . . . may a - bide with
 you for ev - - er, that He may a - bide with you for
 - er, for ev - er, that He may a - bide with you, may a -

IF YE LOVE ME.

dim.

tranquillo.

you for ev - - er; e - ven the Spi - rit of truth,.. the

you for ev - - er; e - ven the Spi - rit of truth,.. the

ev - er, for ev - - er; e - ven the Spi - rit of truth,.. the

bide for ev - - er; e - ven the Spi - rit of truth,.. the

tranquillo.

(Voices alone.)

cres.

Spi - rit of truth, .. the Spi - rit of

Spi - rit of truth, .. the Spi - rit of ..

Spi - rit of truth, .. the Spi - rit of ..

Spi - rit of truth, .. the Spi - rit .. of ..

(Voices alone.) cres.

tempo 1mo.

truth. . . If ye love Me, . . . keep My com-mand-ments, if ye

truth. . . If ye love Me, keep My com - mand - ments, if .. ye

truth. . . If .. ye love Me, keep My com - mand-ments, if ye

truth. . . If .. ye love Me, keep My com - mand-ments, if ye

tempo 1mo.

mf

cres.

IF YE LOVE ME.

p

love Me, . . . keep My com-mandments, and I will pray . . . the Fa -

love Me, keep My com-mandments, and I will pray the Fa -

love Me, keep My com-mandments, and I will pray the Fa -

ther, and He shall give you an o - ther Com-fort-er, e - ven the

ther, and He shall give you an o - ther Com-fort-er, e - ven the

He, . . . and He shall give you an o - ther Com-fort-er, e - ven the

and He shall give you an o - ther Com-fort-er, e - ven the
tranquillo.

poco rall.

Spi - rit of truth, . . . the Spi - rit .. of .. truth. . .

Spi - rit of truth, . . . the Spi - rit of truth. . .

Spi - rit of truth, e - - ven the Spi - rit of truth, of .. truth.

Spi - rit of truth, . . . the Spi - rit of truth. . .

poco rall.

God hath appointed a day.

ANTHEM FOR EASTER.

Acts xvii. 31; Ps. lxxxv. 10;
1 Cor. xv. 57.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Maestoso assai.

BERTHOLD TOURS

ORGAN.
♩ = 69.



TENORS AND BASSES.

God hath ap-point-ed a day, in the which He will judge the world in righteousness by

that man whom He . . . hath or - dained;

Where-of

He hath gi - ven as - su - rance un - to . . . all men, in . . . that He hath rais - ed Him, hath

TREBLE. *marcato*

ALTO.

TENOR.

BASS.

crescendo.

rallentando.

rais-ed Him from the dead, . . . hath rais - ed Him from the dead. . . .

crescendo.

ff *marcato.*

rallentando.

Ped. *ff*

Also published in Novello's Tonic Sol-fa Series, No. 227, price 1½d.

GOD HATH APPOINTED A DAY.

Andante tranquillo.

Four staves of music in 3/4 time, key signature of one sharp. The first three staves have rests. The fourth staff begins with a dynamic *p*, followed by a measure of eighth-note pairs, then a measure of eighth-note pairs with a fermata, then a measure of eighth-note pairs with a fermata, and finally a measure of eighth-note pairs with a fermata.

Andante tranquillo. $\text{♩} = 68.$

The score consists of four staves. The first staff is labeled "TREBLE SOLO." The second staff is labeled "ALTO SOLO." The third staff is labeled "TENOR SOLO (Sve. lower)." The fourth staff is labeled "BASS SOLO." All voices sing the same melody: "Mer-cy and truth, mer-cy and truth, mer-cy and truth are metto - ge". The bass solo part includes dynamics *dim.* and *p*.

CHORUS.

The score consists of four staves. The first staff is labeled "CHORUS." The second staff is labeled "CHORUS." The third staff is labeled "CHORUS." The fourth staff is labeled "CHORUS." All voices sing the same melody: "ther, . . . Mer-cy and truth, . . . mercy and truth, . . . mercy and truth, . . . mercy and truth, . . . and". The bass part ends with a dynamic *pp*.

GOD HATH APPOINTED A DAY.

truth are met to - ge-ther, are met to - ge - - ther.

truth are met to - ge-ther, are met to - ge - - ther. SOLO. *mf*

truth are met to - ge-ther, are met to - ge - - ther. Righteousness and peace have

truth are met to - ge-ther, to - ge - - ther.

dim. *p*

Solo.

Righteousness and peace have kissed each o - ther, righteousness and SOLO.

Righteousness and *p*

kiss-ed each o - ther, Righteousness and *p*

Solo. Right - eous-

pp

poco cres. *dim.* *poco ritard.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

ness ... and peace have kiss-ed each o - - ther, each o - - ther.

poco cres. *poco ritard.*

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GOD HATH APPOINTED A DAY.

CHORUS. *a tempo.*

Mercy and truth, mercy and truth, . . . mercy and . . . truth are met to - gether, dim.

CHORUS.

Mercy and truth, mercy and truth, . . . mercy and truth are met to - gether, dim.

CHORUS.

Mercy and truth, mercy and truth, . . . mercy and truth are met to - gether, dim.

pp CHORUS.

Mercy and truth, mercy and truth, . . . mercy and truth are met to - gether, dim.

Mercy and truth, mercy and truth, . . . mercy and truth, and truth,

pp a tempo.

righteousness and peace are met . . . to - ge - ther, righteousness and peace are met to . . .

righteousness and peace are met to - ge - ther, righteousness and peace are met to . . .

righteousness and peace are met to - ge - ther, righteousness and peace are met to . . .

righteousness and peace, and peace, . . .

poco rall. *al fine.*

- ge - ther, righteousness and peace, righteousness and peace. . . .

poco rall. *al fine.*

- ge - ther, righteousness and peace, righteousness and peace. . . .

poco rall. *al fine.*

- ge - ther, righteousness and peace, righteousness and peace. . . .

poco rall. *al fine.*

. . . and peace, righteousness and peace. righteousness and peace. . . .

poco rall. *al fine.*

dim. pp

GOD HATH APPOINTED A DAY.

Allegro.

Thanks be to God,
pp

mf poco marcato. (*Vices alone.*) mf (Voices alone.) f molto marcato.

thanks be to God, . . . thanks be to
 thanks be to God, . . . thanks be to
 thanks be to God, . . . thanks be to
 thanks be to God, . . . thanks be to
 thanks be to God, . . . thanks be to
 Ped.

Allegro con spirito.

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
 dim. f marcato.

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
 dim. f marcato.

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
 dim. f marcato.

God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
 dim. f marcato.

Allegro con spirito. d = 88.

dim. f marcato.

GOD HATH APPOINTED A DAY.

giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,

SOLO.

thanks be to God, which giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 SOLO.

thanks be to God, which giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 SOLO.

thanks be to God, which giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 SOLO.

(Voices alone.)

Organ.

CHORUS.
 Thanks be to God, which giveth us the vic - to - ry, thanks be to God, which giveth us the vic - to - ry, which
 CHORUS.
 Thanks be to God, which giveth us the vic - to - ry, thanks be to God, which giveth us the vic - to - ry, which
 CHORUS.
 Thanks be to God, which giveth us the vic - to - ry, thanks be to God, which giveth us the vic - to - ry,
 CHORUS.
 Thanks be to God, which giveth us the vic - to - ry, thanks be to God, which giveth us the vic - to - ry,

GOD HATH APPOINTED A DAY.

giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv -
 giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv -
 which giv-eth us the vic - to-ry, the vic-to-ry, which . . . giv - eth
 which giv-eth us the vic - to-ry, the vic-to-ry,

 eth us the vic - to - ry, through our . . . Lord,
 eth us . . . the vic - to - ry . . . through our . . . Lord,
 us, . . . which giv - eth us the vic - to - ry through our . . . Lord, which
 which giv - eth us . . . the vic - - - to - ry, which

 which giv-eth us the vic - to-ry, which giv-eth us the
 which giv-eth us the vic - to-ry, which giv-eth us the
 giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,
 giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,

GOD HATH APPOINTED A DAY.

accel. e cres.

vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
 accel. e cres.

vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
 accel. e cres.

thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
 accel. e cres.

thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

a tempo.

A - - men, A - men, A - - men,.. A - -

A - men, A - men, #A - - - men, A -

A - - men, A - men, A - - men, A -

A - - men, A - men, A - - men, A -

a tempo.

men, A - - men, A - - men, A -

sempre ff

ri - tar - dan - do. *Adagio.*

men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.

sempre ff

men, which giv-eth us the vic-to-ry thro' our Lord Je - sus .. Christ. A - men.

sempre ff

men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.

sempre ff

men, which giv-eth us the vic-to-ry thro' our Lord Je - sus .. Christ. A - men.

ri - tar - dan - do. *Adagio.*

sempre ff

I am Alpha and Omega.

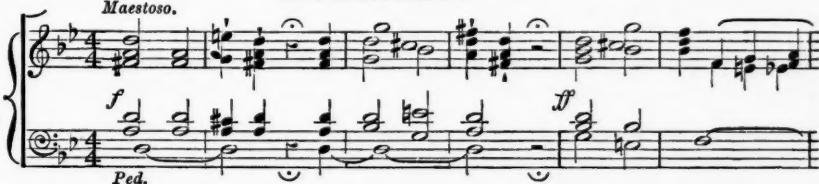
AN ANTHEM FOR TRINITY-TIDE, OR GENERAL USE.

Revelation i. 8;
and the Sanctus.

JOHN STAINER.

London: NOVELLO, EWER, AND CO, 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Maestoso.

ORGAN. { 

D = 100. Ped.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

I am Al - pha and O - - me - ga, the be -

{ 

{ 

Also published in Novello's Tonic Sol-fa Series, No. 204, price 1d.

(235)

Q

I AM ALPHA AND OMEGA.

The musical score consists of three staves of music in G clef, common time, and a key signature of one flat. The lyrics are integrated into the music, appearing below the notes. The score includes dynamics such as *cres.*, *f*, and *ff*. The lyrics are:

which is, and which was, and which
was, and which is to come, which is, and which was, and which

the Al-migh-ty, the Al-migh-ty,
the Al-migh-ty, the Al-migh-ty,
is to come, the Al-migh-ty, the Al-migh-ty,
is to come, the Al-migh-ty, the Al-migh-ty,

I am Al-pha and O - me-ga, the be-gin-ning and the
I am Al-pha and O - me-ga, the be-gin-ning and the
I am Al-pha and O - me-ga, the be-gin-ning and the
I am Al-pha and O - me-ga, the be-gin-ning and the

I AM ALPHA AND OMEGA.

The musical score consists of three staves of music in common time, key signature of one flat, and treble clef. The vocal parts are in soprano, alto, and bass. The piano accompaniment is in the bass and middle octaves. The lyrics are integrated with the music, appearing below the notes. The score includes dynamic markings such as *mf*, *cres.*, *dim.*, *p*, and *p Sw.*. The vocal parts sing in unison throughout the piece.

end - ing, saith the Lord; which is, and which was,
 end - ing, saith the Lord; which is, and which was,
 end - ing, saith the Lord; which is, and which was, and which
 end - ing, saith the Lord; which is, and which was, and which
 and which is to come, the Al-migh-ty, which was, . . . and is, . . . and is to
 and which is to come, the Al-migh-ty, which was, . . . and is, . . . and is to
 is to come, the Al-migh-ty, which was, . . . and is, . . . and is to
 is to come, the Al-migh-ty, which was, . . . and is, . . . and is to
 come, the be - ginning and the end-ing,
 come, the be - ginning and the end-ing, the be -
 come, the be - ginning and the end-ing, the be - ginning and the
 come, the be-gin-ning and the end - ing, the be-gin-ning

I AM ALPHA AND OMEGA.

the be-gin-ning and . . . the end-ing. I am Al - pha and
 - ginning and the end - ing, the end-ing. I am Al - pha and
 - end - ing, and the end - ing. I am Al - pha and
 and the end - ing, the end-ing. I am Al - pha and

Ped. 8ves.

O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.

rall.

Adagio.

Andante.

SOLO. SOPRANO (OR TENOR).

Adagio.

Andante. ♩ = 80.

Ho - ly, Ho - ly,
 senza Ped.

I AM ALPHA AND OMEGA.

Ho - ly, Lord God of Hosts, . . . Heav'n and earth are
 full of Thy glo - ry; Glo - ry be to Thee, O Lord, glo - ry be to
 Thee, O Lord most High, most High. A - men, A - men.

CHORUS.
SOPRANO. Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,
ALTO. Ho - ly, Lord God of Hosts,
TENOR. Ho - ly, Ho - ly, Lord God of Hosts,
BASS. Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,

Ped. *p* *p* *p* *p* *p* *p* *p*

I AM ALPHA AND OMEGA.

I AM ALPHA AND OMEGA.

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
 Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
 Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
 Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

cres. dim. — pp —
 glo - ry be to Thee, O Lord most High, most High. A - men, A -
 cres. dim. — pp —
 glo - ry be to Thee, O Lord most.. High, most.. High. A - men, A -
 cres. dim. — pp —
 glo - ry be to Thee, O Lord most.. High, most.. High. A - men, A -
 cres. dim. — pp —
 glo - ry be to Thee, O Lord most High, most High. A - men.

- men, — rall. pp ppp
 - men, — rall. pp ppp
 - men, — rall. pp ppp
 I am Alpha and O - me-ga, the be-gin-ning and the end - ing, saith the Lord. A - men.

Blessed be the Name of the Lord.

HARVEST ANTHEM.

Ps. cxiii. 2, 5; civ. 13, 14.

HENRY GADSBY.

Allegro.

SOPRANO. Bless-ed be the Name of the Lord from this time forth and for
ALTO. Bless-ed be the Name of the Lord from this time forth and for
TENOR. Bless-ed be the Name of the Lord from this time forth and for
BASS. Bless-ed be the Name of the Lord from this time forth and for
ORGAN. *f* *cres.*
♩ = 120.

Allegro.

ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord, *cres.*
ev - er-more, bless-ed be the Name of the Lord, *cres.*
ev - er-more, bless-ed be the Name of the Lord, *cres.*
ev - er-more, bless-ed be the Name of the Lord, *cres.*

Also published in Novello's Tonic Sol-fa Series, No. 241, price 1½d.

(241)

BLESSED BE THE NAME OF THE LORD.

poco rall.

a tempo.

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
 bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
 bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
ff
 bless - ed, bless-ed be the Name of the Lord from this time forth and for
poco rall. *a tempo.*

p

ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that
 ev - er - more. . . . Who is like un-to the Lord our God, that
dim. *p*

cres.

hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
 hath His dwelling so high, and yet humbleth Himself to be - hold the things that
cres.

cres.

(242)

BLESSED BE THE NAME OF THE LORD.

dim.
are in hea-ven and earth? Who is like un - to the Lord our God, that
 dim.
are in hea-ven and earth? Who is like un - to the Lord our God, that
 dim.
are in hea-ven and earth? Who is like un - to the Lord our God, that
 dim.
are in hea-ven and earth? Who is like un - to the Lord our God, that
 dim.
hath His dwelling so high, and yet hum - bleth Him-self to be - hold the things that
 hath His dwelling so high, and yet hum - bleth Himself to be - hold the things that
 hath His dwelling so high, and yet hum - bleth Himself to be - hold the things that
 hath His dwelling so high, and yet hum - bleth Himself to be - hold the things that
 are in hea - ven and earth? He wa-ter-eth the hills from a - bove,
 dim.
 are in earth? He wa-ter-eth the hills from a - bove, He
 dim.
 are in earth?
 dim.
 are in earth? He
 dim.

BLESSED BE THE NAME OF THE LORD.

The earth is fill'd with the fruit of Thy works, is
wa-ter-eth the hills from a - bove. The earth is fill'd with the fruit of Thy works, is
wa-ter-eth the hills from a - bove.
fill'd with the fruit of Thy works,
fill'd with the fruit of Thy works,
He bring-eth forth grass for the cat-tle, and green
He bring-eth forth grass for the cat-tle, and green
He bringeth forth grass for the cat-tle, and green
He bring-eth forth grass, and green
herb for the ser-vice of men, He bringeth forth grass for the cat-tle,
herb for the ser-vice of men, He bring - eth forth grass

BLESSED BE THE NAME OF THE LORD.

herb for the ser-vice of men, . . . and green herb for the ser-vice of men.

herb for the ser-vice of men, and green herb for the ser-vice of men.

green herb for the ser-vise of men, green herb for the ser-vise of

green herb for the ser-vise of men. green herb for the ser-vise of

cres.

Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the

cres.

Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the

cres.

men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the

cres.

men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the

cres.

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

BLESSED BE THE NAME OF THE LORD.

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

cres.

Name of the Lord, *bless-ed* be the Name of the Lord, *bless-ed* be the Name of the Lord,

cres.

Name of the Lord, *bless-ed* be the Name of the Lord, *bless-ed* be the Name of the Lord,

cres.

Name of the Lord, *bless-ed* be the Name of the Lord, *bless-ed* be the Name of the Lord,

cres.

Name of the Lord, *bless-ed* be the Name of the Lord, *bless-ed* be the Name of the Lord,

cres.

Name of the Lord, *bless-ed* be the Name of the Lord, *bless-ed* be the Name of the Lord,

rall.

a tempo.

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

a tempo.

BLESSED BE THE NAME OF THE LORD.

bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
 bless - ed, bless - ed, bléss-ed be the Name of the Lord, bless - ed,
 bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
 bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
 bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,

rall.

bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
 bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
 bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
 bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
 bless - ed, blessed be the Name of the Lord from this time forth and for ev - -

rall.

ped. doppio.

er - - more.
 er - - more.
 er - - more.
 er - - more.

(247)

Sing, O Heavens.

Isa. xlvi. 13; St. Luke ii. 11;
St. Matthew xxi. 9; &c.

ANTHEM FOR CHRISTMAS.

BERTHOLD TOUKS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro ma non troppo.

ORGAN.

$\text{C.} = 104.$

CHORUS. SOPRANO.

Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, sing, O
ALTO
Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, sing, O
TENOR
Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, sing, O
BASS
Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, sing, O

marcato.

heavens, sing, O heavens, and be joy - ful, O earth; and break forth in - to
heavens, sing, O heavens, and be joy - ful, O earth; and break forth in - to
heavens, sing, O heavens, and be joy - ful, O earth; and break forth in - to
heavens, sing, O heavens, and be joy - ful, O earth; and break forth in - to

marcato.

Also published in Novello's Tonic Sol-fa Series, No. 129, price 1½d.

SING, O HEAVENS.

sing-ing, and break forth in-to sing-ing, O mountains, O mountains, O mount -
 sing-ing, and break forth in-to sing-ing, O mountains, O mountains, O mount -
 sing-ing, and break forth in-to sing-ing, O mountains, O mountains, O mount -
 sing-ing, and break forth in-to sing-ing, O mountains, O mountains, O mount -
 ains, Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, O
 ains, Sing, O hea-vens, sing, O hea-vens, and be joy - ful, O earth, O
 ains, Sing, O hea - vens, and be joy - ful, O earth, sing, O
 ains, and be joy - ful, O earth, O
 earth, O earth, and be joy - ful, O earth, sing, O
 earth, O earth, and be joy - ful, O earth, sing, O
 hea - vens, and be joy - ful, and be joy - ful, O earth, sing, O
 earth, O earth, and be joy - ful, O earth, sing, O

SING, O HEAVENS.

The musical score consists of three staves of music in G major, 4/4 time. The lyrics are repeated four times in each staff, starting with "heavens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be". The music features eighth-note patterns and various rests. The first two staves end with a repeat sign and a brace, indicating they are parts of a larger section. The third staff begins with a new section, marked "ritardando." The lyrics for this section are "joy - ful, be joy - ful, be joy - ful, O earth." This section ends with "a tempo." The score concludes with a final section of four measures, marked "dim." and "p". The page number "(250)" is located at the bottom center of the page.

heavens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
 heavens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
 heavens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
 heavens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be

ritardando.

joy - ful, be joy - ful, be joy - ful, O earth.
 joy - ful, be joy - ful, be joy - ful, O earth.
 joy - ful, be joy - ful, be joy - ful, O earth.
 joy - ful, be joy - ful, be joy - ful, O earth.

ritardando.

(250)

SING, O HEAVENS.

Andante.

SOPRANO. SOLO.

ALTO. For un - to us is born this day... in the ci - ty of Da - vid a

TENOR. *p*

BASS. *Andante. d = 63.*

pp

poco rall. dim. *Più animato.* CHORUS.

Sa - viour, which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -

dim. *f*

poco rall. *Più animato. d = 80.* *f**

g: *senza Ped.*

cres. *f* san - na, Ho - san - na to the Son of Da - vid. . .

cres. ff

ff Org.

Ped.

* Organ ad lib.

(251)

R

SING, O HEAVENS.

Andante con moto.
SOPRANO SOLO.

Bless-ed is He, . . . blessed is He, . . . blessed is He that

Andante con moto. ♩ = 76.
p sempre legato.

com-eth in the Name, in the Name of the Lord, in the Name of the Lord.
CHORUS. pp
TENOR & BASS.

Bless-ed is He that

Bless-ed is He that com-eth, blessed is He, . . . is
CHORUS. SOPRANO & ALTO. pp

Bless-ed is He that com-eth in the
com-eth, Bless-ed is

Poco più Andante.
He, is He, is He, . . . He that cometh in the Name of the Lord. . . .

pp

Name, in the Name of the Lord, in the Name of the Lord. . . .

He, He that com - eth, in the Name of the Lord. . . .

Poco più Andante.
pp

SING, O HEAVENS.

Piu animato.

cres.

Allegro maestoso.

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.
cres.

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.
cres.

Ho - san - na, Ho - san - na, Ho - san - na in the High - est.

C. 4

Piu animato. ♩ = 84.

Allegro maestoso. ♩ = 69.

*f**

senza Ped.

ff Organ.

Ped.

To God on high be glo - ry, to God on high be glo - ry, to God . . . be
To God on high be glo - ry, to God on high be glo - ry, to God . . . be
To God on high be glo - ry, to God . on high be glo - ry, to God be
To God on high be glo - ry, to God on high be glo - ry, to God . . . be

Più Andante.

pp

rallentando.

glo - ry, to God . . . be glo - ry, and peace . . . on earth to
glo - ry, to God . . . be glo - ry, and peace . . . on earth to
glo - ry, to God . . . be glo - ry, and peace . . . on earth to
glo - ry, to God be glo - ry, and peace . . . on earth to
Più Andante.

p

pp

* Organ ad lib.

(253)

SING, O HEAVENS.

Tempo 1mo.

men, to God on high be glo - ry, to God on high be glo - ry, to God, to God on
men, to God on high be glo - ry, to God, to God on
men, to God on high be glo - ry, to
men, to God on high be glo - ry,

Tempo 1mo.

high, to God, to God on high, to God on
high, to God, to God on high, . . . to God on
God, to God on high, on high, to God on
to God on high, to God on high, to God, to God on high, on

Molto rallentando.

high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,

Molto maestoso. $\textcircled{58}$

sempre ff

SING, O HEAVENS.

Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
 Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
 Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
 Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;

Come and be - hold Him Born, the King of An-gels: O come, let us a - dore Him, O come, let us a -
 Come and be - hold Him Born, the King of An-gels: O come, let us a - dore Him, O come, let us a -
 Come and be - hold Him Born, the King of An-gels: O come, let us a -
 Come and be - hold Him Born, the King of An-gels: O come, let us a -

senza Ped.

ritardando. Adagio.

- dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.
 - dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.
 - dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.
 - dore Him, O come, let us a - dore Him, — Christ the Lord. A - - men.

ritardando. Adagio.

Ped.

Turn Thee again, O Lord.

Psalm xc. 13.

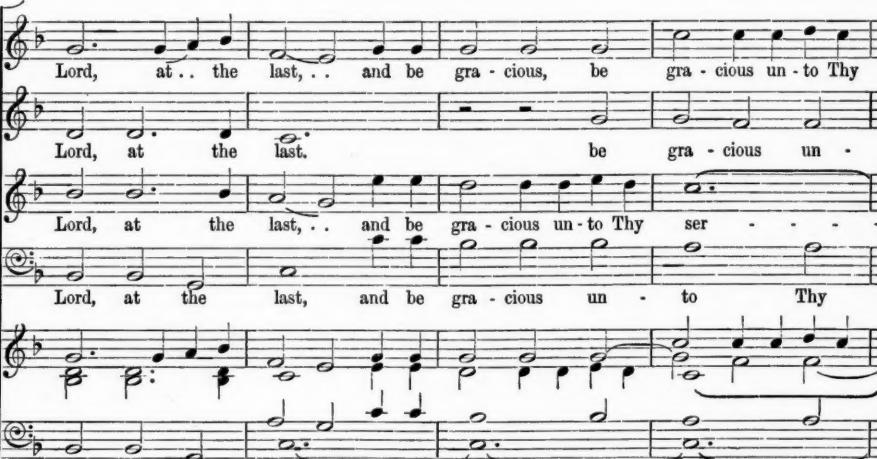
ANTHEM FOR FOUR VOICES.

THOMAS ATTWOOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.
SEMI-CHORUS.

SOPRANO. 

ALTO. 

TENOR. 

BASS.

ORGAN.

p Diaps.

d = 69.

Lord, at . . . the last, . . . and be gra - cious, be gra - cious un - to Thy
 Lord, at the last. be gra - cious un - .
 Lord, at the last, . . . and be gra - cious un - to Thy ser - - -
 Lord, at the last, and be gra - cious un - to Thy
 ser-vants, un - to Thy ser - vants, be gra - cious, be gra - cious un - to Thy ser - vants.
 - to Thy ser - - - vants, Thy ser - - - vants.
 - vants, be gra - cious, be gra - cious un - to Thy ser - vants.
 ser - - - vants, be gra - cious, be gra - cious un - to Thy ser - vants.

TURN THEE AGAIN, O LORD.

VERSE.

Turn Thee a - gain, O Lord, at the last, turn Thee,

VERSE.

Turn Thee a - gain, O Lord, at the last, turn Thee,

VERSE.

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee,

VERSE.

Turn Thee a - gain, O Lord, at the last, turn Thee,

VERSE.

turn Thee, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn, turn Thee, turn Thee, turn Thee a - gain, O

turn Thee, turn Thee, turn Thee, O

Lord, at the last, and be gra - cious, be gra - cious un - to Thy ser - - -

Lord, at the last, and be gra - cious un - to Thy ser - - -

Lord, at the last, and be gra - cious un - to Thy ser - - -

Lord, at the last, un - to Thy ser - - -

TURN THEE AGAIN, O LORD.

vants, be gra - cious, be gra - cious un - to Thy ser - - - vants.

vants, be gra - cious un - to Thy ser - - - vants.

vants, be gra - cious un - to Thy ser - - - vants.

vants, be gra - cious un - to Thy ser - - - vants.

Ped.

CHORUS.

Turn Thee a - gain, O Lord, . . at the last, turn Thee, turn Thee, O

CHORUS.

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

CHORUS.

Turn Thee a - gain, O Lord, at the last, turn Thee, turn Thee, O

CHORUS.

Turn Thee a - gain, O Lord, at the last,

pp

Lord, at the last, . . and be gra - cious, be gra - cious un - to Thy

Lord, at the last, be gra - cious un -

Lord, at the last, . . and be gra - cious un - to Thy ser - - -

Lord, at the last, and be gra - cious un - - to Thy

TURN THEE AGAIN, O LORD.

ser-vants, un - to Thy ser - vants, be gra - cious, be gra - cious un - to Thy ser -

- to Thy ser - vants, Thy ser -

vants, be gra - cious, be gra - cious un - to Thy ser -

ser - vants, be gra - cious, be gra - cious un - to Thy ser -

ser - vants, be gra - cious, be gra - cious un - to Thy ser -

A - men,

- vants. A - men, A - men, A - men,

- vants. A - men, A - men, A - men,

- vants. A - men, A - men, A - men,

Ped. A - men,

A - men, A - men, A - men,

A - men, A - men, A - men,

A - men, A - men, A - men,

A - men, A - men, A - men,

From all that dwell below the skies.

CHORAL HYMN.

THOMAS ATTWOOD WALMISLEY, M.A., Mus. Doc.

TREBLE.

From all that dwell be - low the skies, Let the Cre - a - tor's

ALTO.

From all that dwell be - low the skies, Let the Cre - a - tor's

TENOR (Soprano lower).

From all that dwell be - low the skies, Let the Cre - a - tor's

BASS.

From all that dwell be - low the skies, Let the Cre - a - tor's

ORGAN.

$\text{d} = 84.$

* 

praise a - rise, Let the Re - deem - er's Name be sung Thro'

praise a - rise, . . . Let the Re - deem - er's Name be sung Thro'

praise a - rise, . . . Let the Re - deem - er's Name be sung Thro'

praise a - rise, . . . Let the Re - deem - er's Name be sung Thro'

ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

ev' - ry land, by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

ev' - ry land by ev' - ry tongue, Thro' ev' - ry land, by ev' - ry tongue, Thro'

Name . . . by ev' - ry tongue, by ev' - ry tongue, Thro'

eres cen - do. 

8ves. 



* May be sung first time as Quartett and repeated in Chorus.

(200)

FROM ALL THAT DWELL BELOW THE SKIES.

SOLO.

ev' - ry land by ev' - ry tongue. E - ter - nal are Thy mer - cies, Lord, E -

SOLO.

ev' - ry land by ev' - ry tongue. E - ter - nal are Thy mer - cies, Lord, E -

SOLO.

ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -

SOLO.

ev' - ry land by ev' - ry tongue. Thy mer - cies, Lord, E -

p

- ter - nal truth at - tends Thy word, E - ter - nal truth, . . . E - ter -

p

- ter - nal truth at - tends Thy word, E - ter - nal truth, . . . E - ter -

p

- ter - nal truth at - tends Thy word, E - ter - nal truth, E -

p

- ter - nal truth at - tends Thy word, E - ter - nal truth,

p

- nal truth at - tends Thy word; Thy praise shall sound from shore to

CHORUS.

- nal truth at - tends Thy word; Thy praise shall sound, . . .

CHORUS.

- ter - nal truth at - tends Thy word; Thy praise shall sound, . . . Thy praise shall

CHORUS.

. . . Eternal truth at - tends Thy word; Thy praise shall sound, . . . Thy praise shall

FROM ALL THAT DWELL BELOW THE SKIES.

The musical score consists of four staves of music, likely for a four-part choir or ensemble. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *eres.*, *dim.*, *poco rit.*, and *f*. The music features various note values and rests, with some notes connected by horizontal lines. The lyrics describe a continuous sound of praise from shore to shore, followed by a section where the suns rise and set repeatedly, and finally a section where the suns rise and set no more.

shore, Thy praise shall sound from shore to shore, Thy praise shall sound from shore to
 . . . Thy praise shall sound from shore to shore,
 sound, Thy praise shall sound from shore to shore,
 sound, shall sound . . . from shore to shore,

eres.

shore, . . . shall sound . . . from shore to shore, Till suns . . . shall rise and
dim.

Till suns shall rise and set, till suns shall rise and
dim.

Till suns shall rise . . . and set no more, till suns . . . shall rise and
dim.

Till suns shall rise and set, till suns . . . shall rise and
dim.

f

set no more, till suns shall rise and set . . . no more.
poco rit.

set . . . no more, till suns shall rise and set, and set no more.
poco rit.

set no more, till suns shall rise and set, and set no more.
poco rit.

set no more, till suns shall rise and set . . . no more.
poco rit.

Grant us Thy Peace.

(DA NOBIS PACEM)

MOTETT FOR FOUR VOICES WITH ORCHESTRAL ACCOMPANIMENTS.*

F. MENDELSSOHN BARTHOLDY.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

PIANO. $\text{d} = 76.$

Andante. 1st Cello. p 2nd Cello. Bass. & D. Bass.

CHORUS. BASS. *dolce.*

Grant us Thy peace, Al - migh - ty Lord, Thou Source of
Da no - bis pa - cem Do - mi - ne, Da no - bis
sf

ev' - ry bless - - - ing! Fee - ble and frail,
per - du - ra - - - re non e - nim est,

cres.

* These accompaniments (which may be obtained of the Publishers, price 2s. 6d.) are for 2 Violins, 2 Flutes, 2 Clarionets Viola, 2 Violoncellos, 2 Bassoons and Double Bass.

GRANT US THY PEACE.

trust we Thy word,
qui va - li - de,

All things in Thee pos - sess - - -
pro no - bis pos - - set sta - - -

dim.

- ing.
- re.

In Thee is our hope . . . and
Quam tu nos - tra spes . . . et

p cres.

safe - - - ty.
sa - - - lus.

dim.

p

CHORUS. ALTO. dolce.

Grant us Thy peace, Al - migh - ty Lord, Thou Source of
Da no - bis pa - cem Do - mi - ne, Da no - - bis
BASS.

O grant rs . . . Thy peace, Al -
Da no - - - bis . . . pa - - cem, O

Fl. & Cl.

pp sf

GRANT US THY PEACE.

The musical score consists of four staves of music in G major, 2/4 time. The vocal parts are in soprano and alto voices, with piano accompaniment. The lyrics are in both English and Latin, with some words underlined. The score includes dynamic markings such as crescendo (cres.), decrescendo (dim.), and piano (p). The vocal parts are separated by a brace, and the piano part is on a separate staff.

ev' - ry bless - - ing! Fee - ble and frail,
per - du - ra - re, non e - nim est,

migh - ty Lord! Fee - ble and frail, fee - ble and
Do - mi - ne, non e - nim est, non e - nim

trust we Thy word, All things in Thee .. pos - sess - .
qui va - li - de, pro no - bis pos - set sta - .

frail, trust we Thy word, All things in
est, qui va - li - de, pro no - bis

ing, In Thee is our hope : : : and
re, Quam tu nos - tra spes : : : et

Thee pos - sess - ing, In Thee is our hope
pos - set sta - re, Quam tu nos - tra spes,

safe - - ty. and safe - - ty.
sa - - lus. et sa - - lus.

GRANT US THY PEACE.

CHORUS. TREBLE.

mf

Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

mf

ALTO.

Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

mf

TENOR (8ve, lower).

Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

mf

BASS.

Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

f

mf Tutti.

Str. & Wind.

cres.

Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim. *cres.*

p

Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim. *cres.*

p

Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,
dim. *cres.*

p

Source of ev' - ry bless - ing, Fee - ble and frail,
no - bis per - du - ra - re non e - nim est,

dim. p

cres.

GRANT US THY PEACE.

trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,

trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,

trust we Thy word, All things in Thee.. pos - sess - - ing, all pos -
qui va - li - de pro no - bis pos - set sta - - re, pos - set

trust we Thy word, All things in Thee.. pos - sess - - ing,
qui va - li - de pro no - bis pos - set sta - - re,

cres.

In Thee is
Tu nos - tra

cres.

In Thee.. is hope, is
Tu nos - tra, nos - tra

p cres.

- sess - ing. In Thee is hope,.. is hope, is
sta - re tu nos - tra spes,.. tu nos - tra

In Thee is our hope, in Thee is
Quam tu nos - tra spes, tu nos - tra

dim. p cres. sf cres. sf

(267) s

GRANT US THY PEACE.

dim.

hope and safe - - - ty, in Thee is hope and safe - - -
spes et sa - - - lus, tu nos - - tra spes et sa - -
dim.

dim.

hope and safe - - - ty, in Thee is hope and safe - - -
spes et sa - - - lus, tu nos - - tra spes et sa - -
dim.

p

hope and safe - - - ty, in Thee . . . is hope and
spes et sa - - - lus, tu nos - - tra spes et
cres. dim.

dim.

hope and safe - - - ty, in Thee . . . is hope and
spes et sa - - - lus, tu nos - - tra spes et

dim. p

p celli.

Ped. * Ped. *

ty.
lus.

ty.
lus.

safe - - - ty.
sa - - - lus.

safe - - - ty.
sa - - - lus.

(263)



